

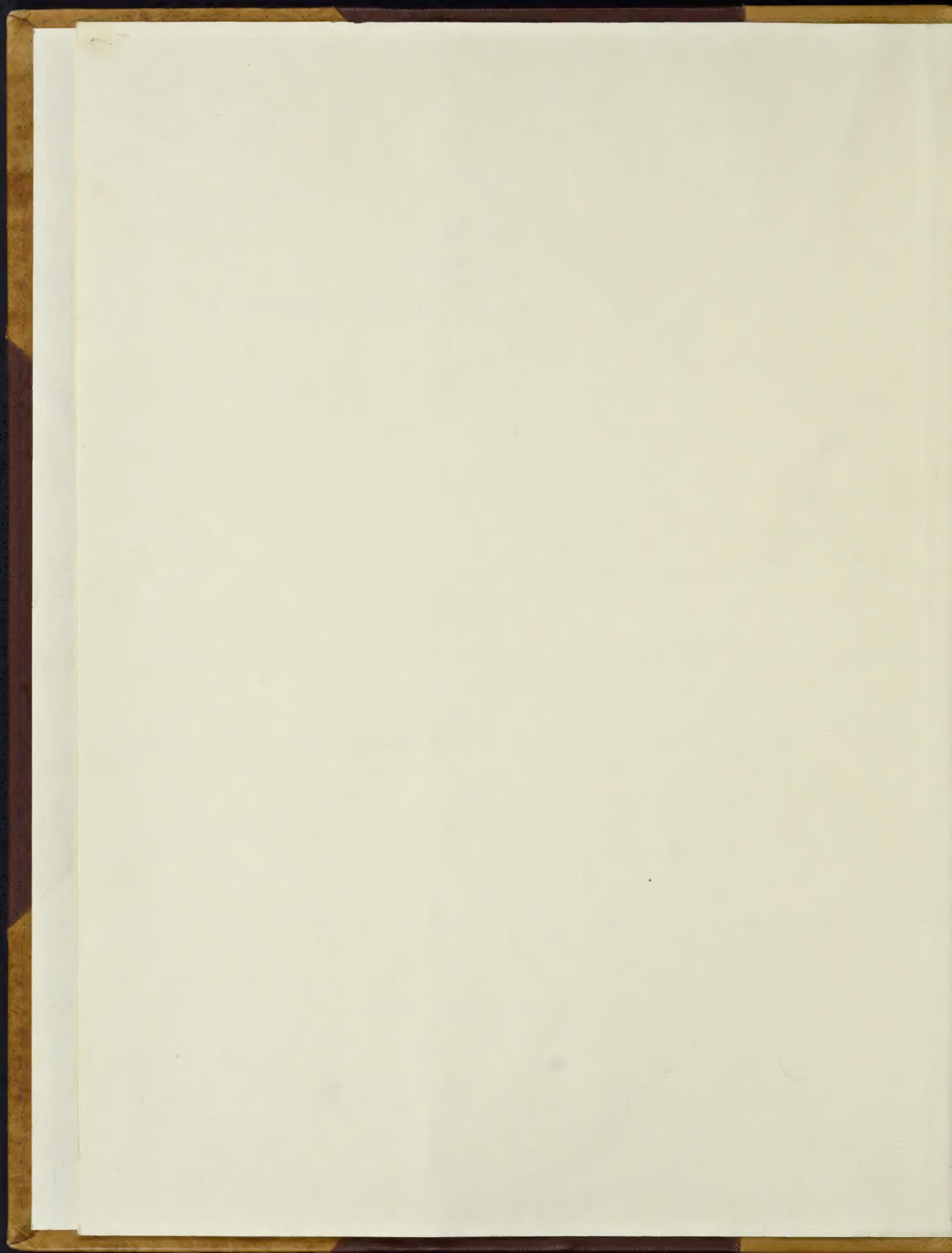
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AN  
ESSAY  
ON  
*Trees in Landscape;*

OR, AN ATTEMPT TO SHEW  
THE PROPRIETY AND IMPORTANCE OF CHARACTERISTIC EXPRESSION IN  
THIS BRANCH OF ART, AND THE MEANS OF PRODUCING IT:

WITH  
*EXAMPLES.*

BY THE LATE  
EDWARD KENNION, F.S.A.



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PREFACE BY THE EDITOR,  
INCLUDING  
A MEMOIR OF THE AUTHOR'S LIFE.

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It is pretty well known that the late Mr. Edward Kennion had long projected the publication of a work on Landscape Painting, of the general nature of which he had informed the Public in a Prospectus printed in the Year 1803; about which time he took the names of some Subscribers, and he expected to have been able to bring out the First Volume soon afterwards. But as he proceeded with the undertaking he experienced some unforeseen difficulties, which necessarily delayed the work; and he was induced by the wish and hope of making it more worthy of public acceptance not to regret a delay which afforded him the opportunity of more extensive study and experience. On this head, however, let him speak for himself.

“ I have been often advised to publish something at any rate, and although it might not be equal to my own wishes and intentions, have been told it would sell, and the public would be satisfied. Though this advice may have been founded on a correct knowledge of the state of general perception on this subject, and on the experience of what others do, and of what has been already received and approved; yet as I write for a permanent and not a temporary purpose, I could not follow it.”\*

In fact, he seems to have been unwilling to publish while he found himself improving in his art; and he certainly did improve considerably after he had announced his intention to publish. The desire to make the work as perfect as possible, will be acknowledged by every one to be laudable, though it should be thought that his leading the public to expect its appearance so many years ago was premature.

He had at length made an arrangement which would certainly have enabled him to bring out the First Volume in the course of the Year 1809; and he had begun to prepare it for publication, when he was suddenly arrested by the hand of death.

\* M. S. Papers.

On looking into Mr. Kennion's papers after this melancholy event, a very large mass of materials was found, which he himself, no doubt, would have been able to digest into a connected treatise. But, though classed under general heads, they were not in a form fitted to meet the public eye. They were found to consist in general of detached observations, written at different times, as ideas occurred to his mind, with little method or connexion. So that to execute all that he intended soon appeared a hopeless task. Moreover examples were wanting, except on the subject of Trees, and this circumstance alone would have been sufficient to preclude the publication of a general treatise, had the written matter been more methodized; for the examples could not have proceeded from any other hand than his own.

Fortunately, however, examples of Trees had been, in a great measure, prepared; and as this was that branch of the art in which Mr. Kennion more particularly excelled, and in which his instructions are likely to be the most useful to others, it was determined by his friends to reduce what he had written on this subject into the form of an Essay on Trees. This attempt is now submitted to the candour of the public. That it bears those marks of imperfection which might be expected from the circumstances here related, the Editor is sensible; nevertheless it is hoped that what may appear imperfect will be excused. No circumstances indeed can be an apology for obtruding on the world a worthless publication. But that this will be esteemed such he has no fear; on the contrary, he entertains a firm persuasion that the work will be found valuable and useful to students in a difficult branch of the art, which hitherto has not been attended to in proportion to its importance.

In regard to the examples, it is hoped they will be found tolerably complete; whatever was wanting having been supplied by the industry and ability of Mr. Charles Kennion, who having been educated in his father's principles, and having imbibed his taste, has qualified himself to engrave in aquatinta those examples of which Plates had not been prepared, and to finish others which had been left imperfect. The Oak, Elm, and Ash, are very fully exhibited in twenty Plates, and thirty more Plates are devoted to the other tenants of our forests and plantations, the whole comprising twenty-four Species and Varieties, and including all the principal Forest Trees which are found in Great Britain.

The Editor flatters himself that the following particulars of the Life of the Author will be acceptable to the Public.



EDWARD KENNION was born in Liverpool the 15th January 1743, O. S. His grandfather, who was a non-conformist minister, preached at Toxeth-Park Chapel, near that town. His father, James Kennion, was engaged in business in Liverpool. From circumstances, into which it is not necessary to enter, the care of Edward's education devolved upon his relation, John Kennion, Esq. afterwards collector of the customs at that port, by whom, after having been for some time at school in Liverpool, under the tuition of Mr. Holt, subsequently mathematical tutor at the dissenting academy at Warrington, he was sent, at the age of fifteen, to Mr. Fuller's academy in London. At this seminary he made some proficiency in the Latin classics and the mathematics, and probably learned the rudiments of drawing.

Under Mr. John Kennion's auspices the subject of this memoir sailed for Jamaica in February 1762, and proceeded, in June, to join the expedition against the Havannah under Sir George Pococke and the Earl of Albemarle, in which his kinsman was engaged as commissary. After the capture of the place, Edward Kennion's health having suffered from the climate of the West Indies, he went to New York for its recovery. There he spent some months, and returned from thence to England in December 1763.

He again proceeded to Jamaica in October 1765, to superintend Mr. Kennion's estate, where, with the exception of a short visit to England in 1767, he continued till July 1769, when he finally returned to his native country. It may here be mentioned, that by a commission dated the 11th April 1769, he was appointed an Aide-de-Camp, with the rank of Lieutenant-Colonel, to Sir William Trelawney, Bart. then Lieutenant-Governor and Commander-in-Chief of the Island; and he enjoyed that rank during the remainder of his residence in the colony.

During Edward Kennion's first visit to the West Indies, he commenced the study of botany; a pursuit to which he was always attached, and in which he made considerable progress. Soon after his arrival in England, in 1767, he made a tour in Derbyshire, visiting Matlock and Dovedale, of which he has left a pleasing and romantic description in a letter to a friend. In this tour he also visited Oakover, purposely to see a painting of the Holy Family by Raphael, of which he writes in these terms: "There is no conveying a proper description of this excellent picture; but it possesses all that delicate relief, affecting expression, and elegant colouring, for which that admired artist is famous." It is not improbable that during this tour he felt the first decided inclination for his art; an inclination which was fostered afterwards by his becoming acquainted, about the year 1771, with the celebrated painter, George Barret, R. A. whom he accompanied, in 1772 and 1773, on several professional tours, and particularly one to the Isle of Wight, in the autumn of the latter year.



To this period must be assigned the origin of that style of representation of Trees, which it is the object of the present work to exemplify. If Barret had the merit of inventing an appropriate touch for each of the principal Forest kinds, Oak, Elm, and Ash, which however is not certain, Kennion improved upon his principles, or at least reduced them to regularity. But there is some reason to suppose that the Oak touch was his invention, and Barret's the Elm and Ash touches only. At all events, the merit of a consistent application of the system belongs to Kennion; for Barret was sometimes so careless, that it is not unusual in his works to see the Oak and Ash character indiscriminately used in the representation of the same tree. That Mr. Kennion, before the commencement of his acquaintance with this excellent Artist, had however paid particular attention to the delineation of trees, appears from some sketches taken in Jamaica, in which the Cocoa, Date, and Banana trees are touched with great delicacy and truth.

Though Mr. Kennion had not yet declared himself an Artist, it appears certain that about this time he intended to pursue drawing as a profession; for in one of Barret's letters to him, written in 1773, there occurs this passage; "The drawing I have sent can be made use of in your proposed object of teaching drawing." But at this period he had other avocations; for in the year 1772 he was engaged in a sugar-house in Goodman's Fields, London, in partnership with a Mr. Constantin; a connexion which terminated unsuccessfully in 1774.

In the same year Mr. Kennion married Miss Ann Bengough, a Worcester lady, with whom he acquired some property; and afterwards, by the advice of friends, he again engaged in business in London. But, not meeting with the success which he expected, he retired, about the year 1782, to Rydd-Green, near Malvern in Worcestershire, where he resided till the year 1789, occupied in the pursuits most congenial to his mind, the study of botany, the improvement of his art, and the collection of materials for his intended work, the *Elements of Landscape*, which he seems to have projected so early as the year 1779. In this year he had spent some time in the Counties of Hereford and Monmouth, making drawings and plans of various remains of antiquity, with a view to their publication. A Number appeared in 1784, containing five Perspective Views and three Ground Plans, engraved in the line manner by R. Godfrey, with full local descriptions by Edward Kennion; and in the Introduction is the following passage: "It was not only for the study of antiquities that I was led to contemplate the remains of Norman and Gothic architecture, but also to collect materials for the *Elements of Landscape, or an Introduction to the Study of Nature and Picturesque Beauty, with Examples*; a work on which I have been occasionally employed during several years." That the publication on the Antiquities of Hereford and Monmouth was not discontinued through any want of punctuality on



the part of Mr. E. Kennion, is asserted in an advertisement dated 1st July 1789; in which the Public was informed that its discontinuance arose from causes in which Mr. Kennion had not the least concern, nor could any way prevent, *his part* of the business having been duly and fully performed.

Mr. Kennion lost his first wife in the year 1786; and though she had several children, none of them lived long enough to survive her. Being thus left, with no companion but an aged and helpless father, whom, from a proper sense of filial duty, he had lately taken into his house, he married in 1787 a second wife, whose maiden name was Hill, of a family residing at that time at Upton-on-Severn, in Worcestershire. The winters of 1787 and 1788 he passed in town, where he commenced giving lessons in drawing, and in 1789 he finally removed thither with his family. Soon after this time he was admitted a member of the Society of Artists.

By the death of his uncle, Dr. Kennion of Liverpool, in the year 1791, he obtained a considerable accession of property. Still however he continued the employment of teaching, with great reputation and success, and some young persons of distinction were among the number of his pupils. He was also occasionally engaged in painting pictures for amateurs, some of which were sent to the Exhibition of the Royal Academy. During these pursuits he never lost sight of the great work which was the prime object of his life, and habitually devoted a portion of his time to the increase of his stock of materials, both with the pencil and the pen. Not a summer passed without an excursion to some part of the country, to make further observations on nature. Now and then his tours were extended northwards to his native place, Liverpool, where he had friends and relations, with whom he had always cultivated an intimacy; and in one of them he visited the lake and mountain scenery of Cumberland, Westmorland, and the north of Lancashire. In these excursions nothing that could be turned to account escaped his attention; and whether his walks were directed along the quay of the busy port, or through the stillness and retirement of the sylvan scene, his pencil was ready to mark every interesting appearance which struck his eye: nor was his pen less prompt to record such observations as were suggested by what he saw or read. By these means he had gradually accumulated an immense fund of valuable matter for a general treatise on his Art, a small part of which is now destined to see the light.

So early as the year 1790 he had etched a few examples of the Oak tree: these, consisting of eight Plates, were published as a specimen of the intended work. In a preface he explained his design, concluding with the observation that it was no small undertaking, and could not be considered in prospect without some doubtful apprehensions, and inviting communications from the liberal and ingenious.

These feelings no doubt induced him to pause before he proceeded with the work; and the opportunities which his residence in the capital now gave him, of observing continually what was accomplished by other Artists in different branches of the Art, contributed to deter him from bringing out a performance which might be considered in any respect imperfect. For a landscape-painter, it is not sufficient that he should know how to give character to his trees, and richness to his foregrounds; that he should be familiar with the laws of perspective, and understand that judicious arrangement of parts, and management of light and shade, which produce effect; he must also enliven his scenes with cattle, and people them with figures, and over the whole he must throw the charm of beautiful and harmonious colouring. Mr. Kennion felt that further improvement in some of these points was desirable. The man who aspires to correct errors, and to teach new principles, must expect opposition; and he found it necessary to be armed at all points against the shafts of criticism. Several years after this period he observed to a friend, "It might have been said 'this man knows nothing of colouring,' or 'he does not understand the human figure.' I have been induced therefore to pay particular attention to these subjects."

In the year 1803 Mr. Kennion was however so far satisfied with his improvements, particularly in colouring, that he conceived he might offer his First Volume to the Public. A number of Plates, containing examples of Trees, had by this time been prepared, of which the specimens of the Oak, before published, constituted no part, he having seen occasion, on more mature consideration, to condemn them, and to substitute other examples in their stead; and as the written matter wanted only methodical arrangement, he ventured, in the Prospectus already mentioned, to circulate Proposals for a Subscription. The following is the explanation which he then gave of his general design:

"The present design, which the Author has endeavoured to qualify himself to execute, according to invariable principles, by many years of close and unremitting study, cannot possibly be completed in less than three Volumes. Each Volume is intended to finish a class of subjects, and to contain two distinct Parts: one to consist of miscellaneous and preceptive observations; the other to be wholly practical, with explanations of the modes of the execution. The First Volume, after taking a general survey of the Art in a new point of view, will begin, in the second division, with the class of Trees, these being more difficult and less known than any other part of Landscape; and in it will be exhibited the circumstances that produce the character of each kind, with the grounds on which the mode of expression is founded; the forms, also, and habits of trees which make them fit for picture, or otherwise,



will be noticed: which, it is hoped, will make this part of the Art more clearly understood and performed.

“ The miscellaneous division of each Volume will contain the matter which might not unite well with instructions merely practical, but which the Author believes to be absolutely necessary to a just conception of the subject, as hitherto it does not seem to have been considered in a way that can tend either to appreciate its value, or to form a fair judgment of its uses and powers; as will be fully seen in the course of the work. This part will comprise notices and criticisms on the best Treatises, Essays, and Lectures on the Art, and on those occasional observations which occur in periodical or other works, and which often contribute to mislead the reader, and to give false impressions of the merits and purposes of landscape painting. In all studies the success of the student depends greatly on the manner in which the first view of the subject is presented to his mind; it must therefore be particularly necessary in one so uncertain, and which, in the execution, is at present a mass of contradictory opinions and jarring tastes, that the first images the learner receives, should be in some system of principles, that may be clear from their simplicity, and from their truth of universal application. The whole is intended to exhibit a true idea of what is commonly called the *grand* style, and the nature of *poetical* and *general effect*, with a full elucidation of the principles of the *picturesque*, a part of the subject generally mistaken, or regarded in a manner much too confined for the higher uses of painting.

“ The practical division of the Second Volume will comprehend various examples, shewing the most useful circumstances to be observed in the forms and combinations of Buildings, with the principles of their execution in outline, shadow, and relief against other objects, from the simplest figure up to the more difficult, as circular erections, and Gothic architecture. This extensive and most important part of the Art will be treated with all the care and clearness of which the Author is capable; because, for those who really wish to know any thing of the subject, this part must contain most of those general principles on which the whole art of representation is founded; the parts being definable, they are capable of being taught, and are better suited to exhibit and illustrate the truth and falsehood of picture than any other objects. Treatises on perspective, though numerous, and particularly applicable to architecture, do very little more than teach the regular construction of an outline, or rather the mathematical projection of a building in a prescribed position; these works have not therefore often been sufficiently alluring for the student in drawing, or the practical painter, to avail himself of the science they contain. In this Volume the treatment of Buildings, specifically as they relate to Picture, will necessarily introduce a new view of the subject, under the title of *visual* or *painter's perspective*,

considered independently of the doctrine of planes, or of an immoveable centre, yet sufficiently determinable for correct practice. The connexion of Buildings with Picture will lead us to examine into beauty of form, and taste in the disposition of these objects, both in landscape painting, and the decoration or improvement of real scenery; which will also afford some new matter for the contemplation of those whose situation and fortune allow of such gratifying and useful pursuits. In this Volume likewise will be given a series of the progress of a picture from the ground-tint to finishing.

“ In the Third Volume it is proposed to treat pretty much at large the subject of effect; distinguishing the simple and beautiful effects of nature from those which capricious taste, or affectation, produces; and from those also which are fabricated by the professor, willing to profit by the temporary influence of fashion. This vague, and frequently misconceived property of Picture, has been esteemed to be a characteristic of the English school; it should therefore be understood by the student so far as to keep clear of egregious absurdity. The fundamental qualities of a fine effect, and the *picturesque*, as the grand constituent of this part of our subject, will be illustrated by examples, both in form, in light, and in composition; exhibiting the means by which it is created or destroyed, and the degree of its alliance with beauty and the sublime in painting. The picturesque is so immediately connected with the formation of beauty in natural scenery, and advantageously placing or removing objects to produce the intention, that it seems impossible to avoid pointing to the easy application of its rules to this purpose. A good effect depends greatly on the fortunate adaptation of a fore-ground, or a back-ground, to different kinds of principal objects: but these have always been found such stumbling-blocks in the way of many who wish to turn their landscape sketches, and drawings of figures, into pictures, that all possible attention will be paid to them in the course of the Volume.

“ Besides the above slight account of what is proposed in this undertaking, much more was intended for a Fourth Volume, to lead the student to the expression of particular effects in nature, as reflections in still and agitated water, winter and fog, moonlight, and several others; with observations on the use and propriety of figures and animals in landscape: but this must be left to the public *fiat*.”

From this sketch of Mr. Kennion's plan, it will appear to be sufficiently extensive, and there is no doubt that it would have constituted a very valuable and useful work. By the Proposals the Public were led to expect the First Volume in the course of the year 1804. That it did not appear is well known, and the causes of the delay have already, it is hoped, been satisfactorily explained. It may however be added here, that Mr. K. was always very anxious for the appearance of the work, though the feeling that he could render it still more worthy of the patronage of the



Subscribers and Public, induced him to delay publishing it. However he had, early in 1809, made an agreement with the late Mr. Joseph Johnson in St. Paul's Church-Yard, to become the publisher; and he looked forward with the hope that he should speedily enjoy his reward, not only from the sale of the work, but in having his pictures better understood, and more highly valued, in consequence of the principles explained and enforced in his writings. But the impending stroke was nigh which was destined to put an end at once to his hopes, his cares, and his labours. On the 14th April he left his house in his usual health. Probably feeling some indisposition, he was on his return, and had got near home, when he suddenly fell in the street. He was carried into a neighbouring house, and his family were informed of the accident in a few minutes; medical assistance was of course soon procured, but in vain; life had fled for ever! A widow and four children, three of them of tender age, were left to mourn his irreparable loss!

As an Artist Mr. Kennion's chief merit undoubtedly was a close observation and exact imitation of Nature. In Trees this work will suffice to shew how carefully he had studied and how faithfully he had copied her. But it is not merely in Trees that this is observable; all his works evince the same characteristic. It was his leading principle, that Nature, and Nature only, was to be exhibited—not meaning, certainly, that she was not to be improved, and set off to advantage, by selection and arrangement, and her charms heightened by effect; but that truth of representation was never to be violated for the sake of effect. He entirely condemned those Artists who, if they can but produce something that will strike the eye, are careless whether the appearance is such as may exist in nature or not. He always maintained that effect might be produced consistently with true representation; and it is apprehended that he established the correctness of this opinion by his own practice. Oil painting he seldom attempted, and in the earlier part of his professional career, as has been already noticed, he did not pay much attention to colour, aiming rather to produce a true effect independently of colour; and many excellent specimens exist in Indian ink and black lead, to shew the perfection which he had attained in these modes of representation. The decided taste of the Public for beautiful colouring, and the example of some living Artists who excel in this department, united with the considerations before mentioned, at length compelled him to attend to it more particularly; and his later productions shew that here also he was eminently successful. Though executed in water colours, they have the force of oil paintings. It is to be regretted that he has not left a greater number of these his best pictures.

It only remains to say a few words of him as a man. His disposition was benevolent and friendly. In his domestic relations he was amiable. He was fond of children and of young persons, especially those in whom he discovered any latent talent

for his favourite pursuit; and he knew how to attach them to him as an instructor and a friend. His conversation in general society was agreeable, and mixed with lively sallies, which promoted cheerfulness and good humour, occasionally checked perhaps, but not overcome, by a sincerity bordering on bluntness, and by some singularities of manner, the offspring of negligence and simplicity. To his other qualifications was added a turn for Poetry, which was shewn in his earlier years, in the production of some small pieces for the amusement of his friends; but it is not known that any of his verses were ever printed. He had also cultivated a taste for music. In his estimate of his own powers he may have leaned a little too much (to use an expression of his own) towards the side of self-approbation; and in his criticisms on the works of other Artists, he may have been rather dogmatical, and his censures too general and indiscriminate; for if they violated the fundamental rules which he deemed essential, he would scarcely allow them any merit, however well executed they might be in other respects. On the other hand, he was liberal of praise where he thought it was deserved. His habits were simple and frugal. He was not deficient in application; but it may be doubted whether he possessed that disposition to an undeviating pursuit of his object, and that prudence in proportioning ends to means, which are absolutely necessary to success in every worldly undertaking. Perhaps some of his disappointments in life, may have arisen from failings of this nature. A frame which, though small, was muscular and active, and habits of general temperance and sobriety, might have led to the expectation that his life would have been prolonged to a good old age. But Providence ordered it otherwise; and however we may lament that he was prematurely taken away from his family, and that much of his long labours is lost, there is consolation in the hope that such part of them as is herewith presented to the world, will prove a monument to his name, and a source of comfort to his widow and children.



AN  
ESSAY ON TREES IN LANDSCAPE,  
&c.

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SECTION I.

INTRODUCTORY OBSERVATIONS.

A TREE is generally thought to be an object so fully delivered over to the will of the Artist, and so little depending on any determinable character of lines or forms, that it may be represented in any manner, run out in any direction, or patched and mended in any way that may seem convenient. This may indeed be true of the common splotches which go by that name; but of Trees on the principles of nature it will be found that the reverse in every particular is the truth; and that no objects whatever require so much vigour, decision, and swiftness of execution, or can so little bear re-touching, ragged and smeary daubing, or any thing that shall muddle or injure the rich transparency and lightness for which the foliage of Trees is so peculiarly remarkable.

Nor are Trees more difficult of execution than they are important in the composition of Landscape. Other objects require accompaniments, Trees can stand alone. A lake, for instance, without wood

or any great objects to give it character and variety, would appear uninteresting; but where the banks are bold, rocky, and mountainous, or clothed with wood, and the surface not very extended, the water becomes beautiful, both from its transparency and the happy contrast a reflecting horizontal surface makes with the elevated landscape. Water, in itself, is but little pleasing, requiring accompaniments to give it beauty. Rocks and mountains in like manner both give and receive beauty by their junction with attendant objects, and especially with wood. Mountain scenery may indeed be grand and sublime, but can scarcely be beautiful when deprived of this accompaniment; and how tame and poor does a flat country appear without it! Trees only are rich and beautiful independently of foreign assistance.

Yet important as trees are in the composition of landscape, there is nothing in the representation of which Artists more frequently fail. Trees are, in fact, the general stumbling-block. We may often see, in drawings, every thing tolerably done but them. In the best prints, when foreground trees fall against the sky, we usually see the upper and lower edges of the foliage of the projecting branches exhibit the same touch; the tufts of one standing formally upward, the other reversed or downward; both marked with equal strength, and both at the same distance from the eye. Even the best *painters* of landscape have not generally given *horizontal* breadth to the masses and branches of their trees, but have made the upper and under parts equally distant, like a fan or a feather. Sometimes we may observe the leafing of trees at different distances, with regular partings between them, as if cut with shears, and made to answer each other like the teeth of a cockle shell, instead of the nearer passing naturally over the more distant. This tasteless and ignorant practice is



not uncommon even in Claude, and appears in every landscape I have seen by Titian. The different distances being of the same force and finishing, the trees would not be distinguished from each other without this curious contrivance.

Those who chiefly wish to catch the eye by effect, generally avoid trees as much as possible, especially as principal features, but choose large objects, as masses of building, rocks, mountains, &c. which, besides the advantage of requiring less knowledge, and far less previous labour in the Artist, are also, for the same reasons, more generally understood and noticed by others. Trees, however excellently and beautifully performed, if they have not superadded the beauty of effect, will attract no notice from observers of this class; and with such, if some striking effect is contrived to be given, it is no matter how execrable may be the execution of objects themselves. When trees are introduced to aid the effect, they are usually lumpish and massive—character and lightness would injure the intention. But trees very well executed and rich, are capable of becoming fine principal objects, with beautiful effects.

When we hear people talk of and commend what they call the *broad style* of trees, which usually means great round lumps or masses of one colour, it imports no more than the approval of what is within their own powers and capacities: this broad or lumpish style is a constant subterfuge for complete, and sometimes conscious, ignorance and insufficiency; and serves as a convenient cover to these defects. It is in fact no style or character, because no likeness of any thing existing: but it is always pleasing to those who love to talk about picture, yet who really feel and know nothing of it. An example of more total deadness to nature, beauty, and the poetic, probably could not be given. It happens most favourably

for this bold pretence that any one is equal to it; for it is a manner which may be easily acquired without knowledge or abilities of any kind whatever. Such a recommendation as this could not be overlooked, nor fail of procuring numerous partizans, who wisely give consequence to what so well suits their purpose, under the grand title of the *broad style*, though as far distant from the true broad, as it is from the natural. As a further aid to the same design, these amateurs attack every attempt at the rich expression of natural foliage by the appellation of *Minute*. One can only wonder that a trick so barefaced should ever become a deception; the general ignorance alone explains it!

The estimation in which trees are held, has, however, induced many daubers, for effect, to endeavour to attain to something like a tolerable execution of them; but as it cannot be got without great labour, these attempts must generally end in nothing; and the disappointment will produce endeavours to lessen their value, and to substitute vague notions in the place of expression. This explains the ready acceptance which any mechanical device meets with for the general expression of a tree, as it promises something without pains; but the *application* of any mechanical device, which brings with it no regular principle, and must be made all in the dark, only serves, in truth, to make absurdity and incapacity more conspicuous to taste and knowledge.

Of the several methods in use to *manufacture* trees, that of representing them by a multitude of *dots* is the worst, and shews the most entire ignorance of nature. This practice arises from imagining nature instead of studying it. The Artist knows that a tree is composed of an indefinable number of small parts or leaves, and therefore concludes that a crowd of *dots* or minute touches will pro-



duce the like appearance. But success can only be obtained by thinking of and understanding the nature of general expression, by means apparently *unlike* the lines and parts of the original.\*

A well executed drawing of a tree cannot be exactly *copied* even by its author, because it will seem to consist of almost evanescent imagery, and to contain hardly any palpable or determined parts to lay hold of; and in contemplating them they will seem to evade the attention. No possible means can be found, therefore, for copying these objects, so far as to learn their characters and the nature of their parts, but by reducing their smaller masses into a describable, and therefore teachable form, which gives the attention something to fasten on; and from which, as a germ in a suitable soil, the idea will grow into a favourable whole. The necessity of some such process has suggested itself to Artists at different periods; and many attempts have been offered to the public under the title of "Characters of Trees," from which, if any thing practical can be learned, must be determined by those who have made the trial. But whatever may be the value of the publications in question, it is conceived that what is here offered is not precluded by any thing that has yet appeared on the subject.

The difficulties of acquiring a just and masterly execution in this branch of representation, are great; but the labour of practice and attention necessary to produce beautiful trees, in their natural characters, has, however, this prospect held out as a reward, that no line of art is so new and unbeaten, nor is there any that can afford so much of that appropriate excellence which may be considered as

\* Trees are sometimes seen built like a house in several stories, with a few strokes between each for boughs. This, like dotting, shews the absence of all ability.

shared with very few persons. To produce the lightness and airy play of foliage, according to the character of the tree, without dotting, or flutter, and at the same time, the masses of tufting without heaviness, is what has never yet been taught in drawing, and has very seldom been performed by the pencil in any way. If trees were capable of being comprehended within any determinate line, as a figure, or a house, they would, doubtless, be as well understood in practice as those objects; but as trees, to which we may add bushes and rough grounds, do not come within any of the established rules of drawing, but are executed by means entirely different from all linear objects, and of very difficult attainment, they are of course but little known in picture.

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## SECTION II.

### GENERAL OBSERVATIONS ON THE CHARACTERS OF TREES.

**E**VERY species of tree has a character of its own, which is clearly preserved through all the infinite variety of forms to which the individuals are subject. This distinct character also exhibits a very remarkable variety in itself, according to the several stages of growth: the vigour of a full grown tree displays a general cast and appearance very different from that of its youth, and the decline of old age has a fashion of its own, greatly varying from them both. Further varieties are observable arising from situation; such as in woods, clumps, or standing single, either in exposed or sheltered



places ; from the Elements and Seasons ; from lopping also, and other accidents to which trees are liable ; yet, under all these circumstances, there is still, on every tree, the stamp of its kind, by which it is instantly known from all other kinds whatever. Hence arises indescribable beauty. Yet in the numerous productions of the pencil presented to the public, we see but little attention to character in this particular. Frequently we find a stem, with some crooked waving poles stuck in it for branches, on which are placed the likenesses of fox tails, feathers, mops, brooms, or cauliflowers, of several figures and sizes, by way of leaves, intended to represent a tree. Even in works of superior merit it is but seldom that we see more than a representation of trees *in general*, without the pleasure of being able to name the particular kind of each ; and many instances might be pointed out, in the works of the highest artists, wherein a tolerable likeness of parts of several trees appears joined in one, as the trunk of one species, the branches and leafing of another, and perhaps the general figure of a third : nay it is very common with those who pretend to be masters, to make one side of a tree a contradiction to the other. These absurdities pass as right, and are taken for true descriptions of nature, because the general taste is formed from pictures rather than from the originals in nature. Every one can tell what a tree is when it stands before him, but the number is comparatively small who examine into that which constitutes the respective appearances of each kind.

Whence proceeds the unwillingness we observe in Artists to express the characters of trees, and the desire they discover to depreciate in the public mind the value and importance of the object, or to condemn it altogether, as a practice not to be found in, and therefore not belonging to, the grand style? The *difficulty* of the

expression, though confessedly great, both from the defect of taste for this branch of art, and the want of means by which it may be learned, would not deter them from the attempt; but it is because they can dispose of their splotches without any consideration of beauty, expression, or truth; and the historic, or grand style, is the bait thrown out to catch the dilettante gudgeon.

We think it necessary in painting to make the clearest distinction between a Cow and a Horse, while an Ash and an Elm are depicted under the same general scrawl called a tree, though the characters are as different and as obvious as in animals. And why are not the characters of trees as necessary to be observed as the characters of animals, or of men? In a landscape they are of more importance than either of those classes of objects. The question has often been asked without receiving any answer more satisfactory than this, "that it was not done by any of the principal old painters." A better argument could not be adduced to prove the advantage and necessity of affording to landscape this vast improvement, of diffusing over the work the true impression and character of each species of tree, as well as of every other object in nature. But the Artist well knows that this most difficult study and execution may be dispensed with, since any sign of a tree will just as well satisfy the public as a correct delineation. It is certain however that he who gives not the distinguishing characters to the great productions of nature, can have no right to the title of a landscape painter. Trees are the first features of landscape, because the most necessary in it, and they are among nature's noblest objects. It must therefore be as important to give every tree in the nearer ground its own distinguishing character, as it can be to discriminate between any two objects whatever. When further removed they are blended into masses, which also have their characters.



To attempt the representation of forest scenery without distinguishing trees, or giving the sort intended a decided description, is a pretence without power; and seems such an imperfection as the comedian would exhibit who should only speak his part without an imitation of the character he personates. In all other subjects the painter thinks the nicest discrimination necessary; this alone has been generally neglected, though attempted by a few Artists. But the reasons are clearly the difficulty of the undertaking, the want of a guide to it, and the public ignorance of this particular branch of art.

Of the works published as characters of trees it becomes not me to speak. The sale of them is at least a proof that the public is interested in the subject, and desirous to get information on it. Several of the imitators of Barret have acquired a general smattering in these characters, but, as it must necessarily be the case with all who imitate without the solid ground of principles, the dead letter only is the object of attention, and the worst parts are brought forward into chief notice.

The late George Barret, R. A. was the first artist, whose works we are acquainted with, who ever truly felt the characters of trees, or who arrived at even moderate success in the expression of them. Yet his productions, though abounding with rich and just conceptions, do not afford that species of truth which offers a clear guide to the copier. They have too much of the spirit, and too little of the letter, for that purpose. For this reason, his imitators have never appeared to go beyond a loose smattering in this part of art, since the mere dead letter only of his works is capable of imitation; and this contains many errors as well as excellencies. To have gone further, the mind and feeling of this original Artist, must have been

given to the follower who chose him as a model. The Artist who can profit by good hints, and distinguish between them and falsehood, may reap much advantage from the works of Barret; but to consider them further than as valuable matter to select for occasional use, would only be to propagate error. He was extremely unequal in his productions, and his best often abound with absurd and contradictory appearances and combinations; but these were generally tempered by his taste and fancy in a manner that will not be acquired by a copier.

The playful charm of character in trees may be felt, and afterwards acquired; but not without the Artist first becoming master of the principles on which character is founded. These have hitherto I believe been unknown, or have not been published; and their use is similar to that of all language, to enable those who enter fully into the subject easily to express the ideas they draw from nature, and to translate the true meaning of the inimitable original.

To attempt to teach the representation of the characters of trees by a few indefinable flourishes or scrawls commonly called *handling*, can be considered in effect as no other than an imposition on the public. For if these scrawls should chance to possess some remote allusion to the subject intended, they are nevertheless not reducible to any descriptive form or manner capable of conveying instruction, or of enabling others to execute a similar subject: and if they could be imitated, the acquirement would be of no use, because it could furnish no clue, or ground to proceed on, towards the study and knowledge of nature. The playful and undefinable touch of a master, although it should possess the strongest stamp of character, is totally unfit to afford information to a learner, or in the least degree offer a practicable subject of imitation. Nothing can ever become



a good lesson, that is not some how reduced into determined or describable forms, for over other subjects imitation can have no possible power; and for this reason, I have endeavoured to give, as much as could be without losing character, to the examples herewith offered, a portion of that practicable determination, which alone ever was or can be copied; and on this account it is that I have endeavoured to deduce the subject from first principles, for a study that has clearly eluded the art of every practitioner down to the present age, needs every help that can possibly be furnished.

Trees are among those objects of which the whole world could not teach the execution, except the pupil were enabled by his nature to receive and to nourish that class of impressions, (that is except the soil were fitted for the seed); but in all cases he may be made to understand them, to conceive of what excellence in them consists, to distinguish their characters; and, though he do not produce them, to receive by this instruction several essential improvements both to his taste and understanding.

No person can be equal to suggest a just representation of trees, but one who possesses from nature the power of receiving very strong vivid and characteristic impressions on memory, to be executed after departing from the actual view of the objects. For no artist ever did produce this happy representation by the actual imitation of what he sees in nature, nor is it possible that he ever can. Throughout my extensive experience I have not seen an instance of one who went immediately and headlong into the imitation of nature, without having learned to execute, that did not contract a mean and trifling *manner*, because the attention had been directed to *parts* instead of *character*. A strong and active genius, possessing due sensibility, will indeed rise out of the error, from the impossibility that

such a mind can stop and be satisfied with it, but with respect to the bulk of practitioners the chance is certainly much against them.

In passing a tree swiftly, as in a carriage, we get a better idea of general tendency or character than when standing before it for several hours. The first impression, which in such a circumstance is the only one that can be given, is that on which we must chiefly rely in a representation. Every other object consists of known and definable parts, capable of clear and decided imitation, but trees, shrubs, and aggregates of vegetables, offer not this advantage, and an attempt with these to imitate or copy, would effectually destroy the intention. Of trees the infinity perplexes, and the variety eludes distinct and specific selection; therefore nothing can be accomplished successfully in these subjects but from *impressions*, which necessarily imply a capacity to receive them, and by innumerable trials, which as clearly require patience, and an unextinguishable love for the subject itself. No other disposition ever acquired the expression of trees, and as we often find industry and a general love of the art, but very seldom the capacity for receiving the necessary impressions, few of course ever did or ever will attain facility and feeling in this department of painting. I have been able to teach some persons to copy a tree already drawn, but such is the nature of this species of representation, that very few have been able to produce one tolerably of themselves, because there is so much in trees wholly indescribable. The mere mechanical form of the touch may be caught without any great ability; but the application of it to a good original production I have found to be so very rare, as scarcely to be expected in any but those whose minds nature has peculiarly fitted for this kind of conception.

To judge of the character of a tree as a *whole*, the object must not



be very near; because the small parts are then too visible, and the eye is engaged with their peculiarities, which form a distinct character, generally very different from the other, and producing flutter. But the eye must be so far removed as that the smaller parts are seen together, in the first division of masses called tufts, and these again contributing together to produce the next large divisions, of projecting branches, &c.—by which means the whole object comes within the picture.—Or, as a French writer has recommended,\* in studying trees, to get the first idea of character and tendency, let the spectator stand so near a tree as to distinguish its leaves; then, going backwards till the small parts are invisible, mark the general tendency of those parts which are distinct, that is, the tufting, &c.; by going further back till these are lost, the character of the greater parts should be observed, and so on to the whole.† Thus if a tree has any distinguishing characteristic, it will admit of a clear and decided expression with the pencil. On the foreground the painter is to express the smaller parts or tufting, more removed, the next parts or masses, which are aggregates of the tufts; further distant, he is to express only the whole.

Trees when agitated by storms of wind are driven into a new character, and so clearly marked, that many painters who never could have executed any tree in its quiescent state, have been able to succeed tolerably with some of them in this situation.

\* *Principes du dessin dans le genre du paysage, par le Prince.*

† It will be perceived that the examples accompanying this work have been formed on this idea.

## SECTION III.

## PRACTICAL OBSERVATIONS AND DIRECTIONS.

TREES are difficult to teach, because it is impossible to convey any idea of them by linear rules. Whoever obtains a correct knowledge in the representation of trees, must receive it from feeling the habit and character of the kind meant to be exhibited, totally independent of particular forms or systems of lines. A specific *touch* arising from this mental picture will always produce truth, and with a picturesque fancy will grow into beauty.

To express character the things to be known in each kind of tree are, first, the style of its stem and branching, next, of its tufting, and lastly, of its general form. The branching and general figure, though infinitely varied in each kind, nevertheless preserve the same character throughout. The shape of the leaves has nothing to do with character.

The branching, in its true quantity and character, is one of the chief beauties of trees, and should be the first object of study in each kind before the foliage is attempted. It is not necessary to determine every minute spray, but only so many as may serve to give a general idea of the species. This is a thing not sufficiently attended to; most painters when they have got one style of branching apply it equally to all trees; but the branching of the different kinds is essentially different, and no circumstance is more charac-



teristic than this is, so that he who has only one style of branching for every tree must fail in delineating character. Care must also be taken to make the branching of each particular tree consistent with itself. Branches for instance, that have a general upright tendency, making small angles with the stem, would be absurdly contradicted by others suddenly breaking out horizontally, especially near the top.

Nothing in the representation of trees is more common than an extreme shyness of branching, the subject being almost generally unknown; so that we often see great heads and masses without any support. Branches *seen* give lightness to trees, and prevent a heavy massiveness, which they have when *entirely* clothed with leaves. A tree with leaves feathering to the ground, and hiding all its branches, cannot be picturesque, except from very happy forms in the masses or from contrast. A tall elm, oak, or other tree whose branches are not pendent, standing near the eye, shews the under sides of all the bold projecting parts that are above the horizontal line; all the ramifications are discovered meandering under the leaves very beautifully. This effect, though universal in trees on the nearest ground, is scarcely ever attempted in pictures or prints, but the projecting parts are generally expressed as if beneath the eye, their lower edges trimmed round like the flounce of a garment.

Trunks of trees are often well executed in prints, particularly of old or full-grown trees, which have the strongest character. This part of the subject is capable of some determination, being included within lines tolerably well defined, and having parts clearly distinguishable by their forms, which has made it of easier attainment; but I have not observed the kinds discriminated by their trunks, and the character of the smaller branching is universally mistaken.

Trees in their trunks, and also in their branches, do not diminish as the carrot does by visible tapering, but by parting or division; the trunks into arms or boughs, these into branches, &c. the diminution is very little before the division takes place.\*

There are particulars in trees that frequently occur, which, though they may not be uncharacteristic of the kind, yet ought to be carefully rejected in picture, as exhibiting only deformity; such are all perpendicular shoots tending either upwards or downwards. Every part of a tree should speak the same language, for the branches and leaves in each part have the same general tendency, and are not in opposite directions, as if one place was ruffled by the wind, and another quite calm.

The examples of trees without leaves given in this work, are intended to shew the student the different character of branching which each kind assumes. After attending to these, he may with advantage, and doubtless will, pursue the study for himself in nature.

The *tufting* is the next object of study. "A tuft is a little bundle or aggregate of leaves growing together on one general stalk, and thus making a distinct part. In oak and ash these are surrounding the termination of the stalk; in elm, along its whole length." Here it will be necessary to observe the prevailing tendency of the leaves, particularly when they are gathered in large parcels or masses, when they will be found to favour some certain configuration, in every tree according to its kind, from which it never departs; and there is a form of touch that will accord with each of them, and express its character in a surprising degree, and no other form will reach the intention. This happy touch therefore is the painter's object of at-

\* Some of the pine tribe are an exception.

tention, and, should his own feelings have the necessary sensibility, he will have the truest information whether or not it is obtained. But it must derive from exercise that readiness and variety by which the drawing will approach perfection.

Mr. Conyngham, of Ireland, celebrates an artist who, in order to be exact in the representation of trees, drew the first by a leaf, and so upward to the whole tree, by measurement! Any person who ever felt or conceived even the most imperfect notion of this subject would think such an attempt impossible. All minute attention to the leafing of trees and drawing the shapes of leaves in the tufts is a capital error. These shapes are lost in appearance at a very little distance, though the form of the tuftings continues to be distinguished, and these forms it is the painter's business to study. The outward edges of the tree exhibit the tufts very clearly if a strong contrast of light or shadow comes beyond it. The lights in the inner parts, when left on the paper, are of a somewhat different character from the extremities, particularly in ash; the reason of which is that these lights are the aggregates of many tufts fore-shortened into one mass, particularly near the centre: at the extremities, against sky, &c. the tufts are seen singly.

To copy the lines and parts which *we see* in a tree would produce an image entirely unlike the original, or which would impress dissimilar ideas; so that seeing nature is very far from furnishing the means of imitation: but, on the contrary, unless we previously learn to execute by general expression, our efforts to copy nature will prevent, rather than facilitate, this desirable power of art, and promote all the trifling minutiae, and labour after parts, so common in the productions of subordinate artists. On the scale of a drawing reduced so much below the size of the original, the lesser parts and



shapes in trees become wholly invisible, or do not reach the thickness of a pencil line. An attempt therefore at particular imitation would produce a confused and disgusting scrawl, devoid of that *expressive unity*, or *general intelligence*, which alone can give value to representation. Thus it appears that the smaller we make our drawing or picture, the more must the expression be thrown into general hints; which operation will be found to require the greatest judgment and experience.

As the specific touch of trees, or the character of the tufting, is, as I have before observed, more distinctly seen in the terminations of the branches, and therefore seems to call for the learner's more particular notice, this circumstance commonly occasions a solicitude for the exact expression of these parts; and of consequence produces a stiff harshness, in a starry or horny form, and makes the termination darker and more rigidly marked than the connecting masses which join them to the body. This error requires long practice to surmount, for the termination being only the natural ending of the tint or mass, must be executed with great ease, to preserve its proper place and colour.

It is common for artists to make the edges of their trees, in colours, lying against the sky, faint and transparent, when the centre parts of the same tree are dark and strong, to fit them to the foreground. This practice gives the idea of the different parts belonging to different objects, as such an effect could not subsist in the same object. The intention is evidently to produce the appearance of roundness by bringing the centre nearer to the eye, and throwing the extremities further off; but the end is entirely defeated by the means; for roundness requires an union of parts to one purpose, while a total separation is the effect of this practice. Another idea

meant to be conveyed by it is that described by the undefined term of "melting into sky, or into distance," a notion founded in misconception; and wholly contrary to all the habits and appearances of nature.

The execution of the touch for expressing trees, depending materially on the dexterity of the hand, must be learned from such practice as shall produce the utmost facility of performance, before the conceptions of the mind can be embodied into picture. Every tree (as well as every other subject) must first grow in the imagination before it can possibly grow from the pencil; but the mind would be disturbed, and utterly disabled from producing a beautiful object, if the attention were to be engrossed by the operations of the hand. If, when a thought is conceived, we were occupied by a search into the means of expressing it, no writer or speaker could hope to afford pleasure, or move any kind of affection in others. So the hand ought instantly to perform whatever is determined by the mind, as if mechanically, free from the least doubt or embarrassment. In every part of the art this is a necessary requisite to a masterly performance; but particularly in trees, which above all things require a prompt execution, and are in their nature incapable of a slow or constrained performance; for no degree of knowledge or judgment can produce a good tree without this manual dexterity.

The habits and characters of trees, for picture, must be confined to the general expression, that is, the expression which alludes to, rather than particularizes, the idea; and this, if it be not performed at once, in all probability, will never be accomplished by repetition. The pupil, therefore, should first attend to the touch, or characteristic manner, until it can be performed with ease; not at the same time noticing the general form, or the beauty of figure, which being

an object of taste, and entirely abstracted from manual operations, cannot become a subject of study along with them. Trees, in common with water, cannot bear repetition, or retouching, because they both have motion; but the lightness and peculiar character of foliage are entirely destroyed by it.

Two different manners, or modes of touch, can no more express the same tree, than two different countenances can the same person, and the different degrees of excellence in the expression of any tree will be as that manner which belongs to it is ably or meanly performed. No artist can become a *mannerist* by the observation of this particular, unless we might equally accuse him of this defect who should carefully observe *anatomy* in his *figures* and *animals*; and though artists and others, who have long practised their own particular modes of expression, may possibly decry, and endeavour by all their means to prevent the reception of an idea which must so greatly lessen the value of their own labours, yet there is no doubt that increasing knowledge will confirm and advance a practice which has its principles rightly founded. But it is very certain that the public acquiescence in this notion, that each master may properly, and, in fact, ought to adopt a manner in landscape peculiar to himself, is the most convenient to professors that could have been imagined, and particularly to the emoluments of the teacher. It brings the lowest attainments to a level with the higher productions of art; it makes every man's base metal pass for sterling; for, while a few unmeaning flourishes and daubs answer every desired end, it seems worth no person's pains to aim at any thing superior. Few persons comparatively are qualified either to study or to express nature, but almost any artist may invent some peculiar mode of representation; and, however unnatural and absurd, if he has



taste enough to exhibit it in a good style, or, as connoisseurs express themselves, with a good effect, it is received as an excellence, and called "*such a one's manner*." But this seems directly contrary to the very design of landscape painting, and to the only circumstance that can render it at all valuable as an art, which is to exhibit the *truth* of nature in her best appearances, though not always the *fact*, which has a constant tendency to a stiff and dry execution. If there be an excellence that is not natural, it must be entirely imaginary, and altogether without use (except the laws of effect), since there is nothing to which it can be referred, or by which it can be judged. When the characters of nature are once known, all besides is derived from the *mind* of the artist. If he possess an elevated capacity, he will paint in a sublime style, and an air of superiority will appear in his objects; but still they will be nature, and the *truth* observable in them must be the foundation of all rational pleasure.

Whoever has successfully imitated nature must himself in some degree be imitated by others, or they cannot arrive at an execution equally successful, except by the imitation of something as near or still nearer the truth. The conceptions of form, combination, and effect, must be your own; all that is poetical in the art must be original, or it cannot fail of sinking into littleness of manner. A bold manner; a feeble, a correct, a negligent manner; a delicate, a hard, a minute, or trifling manner; all necessarily arise out of the character of the artist, though each may have learned the same mode of execution, as far as concerns habit. The artist who designs but one kind of tree is more a mannerist than he who gives each its own character.

Throughout one tree the character of the touch for tufting must be as much preserved in size as in form. The size is to be in pro-

portion to the tree; and there should be a due proportion also between the leafing and the branches that are to support it. A variety in the touch is to be attended to between the extremities and the inner parts of the same tree, because the former are in general against a light, and the latter form masses of light.\* The forms or tuftings of light are to slope, as the general stroke for masses of shadow slopes, to produce agreement of parts. To produce lightness, the tuftings should be made to rest on narrow bases; that is, the top spreading out further than the base. The touch in trees of any kind (except the pine tribe) ought never to point, several strokes together, directly upwards, or perpendicularly downwards.

If the parts of a tree be made too big for the whole, that tree will be proportionably diminished in size. The true idea of the size of trees is preserved solely by the two principles of proportion and due keeping according to their places in the picture. If leaves be drawn, and their size marked, the tree in which they appear must seem to be a small one, even on the nearest ground. A leaf bears so small a proportion to a full grown oak or elm, that no common sized drawing is large enough to contain such a tree when leaves are distinctly represented. Moreover it is a very few leaves only that are ever seen with a flat surface full to the eye; the most of them are presented edgewise, and in numerous other directions.

I proceed now to make some observations on the general form of trees.

Shape and connexion are in forms what orthography and construction are in language; therefore false shape in any object, or false positions in objects respecting each other, is in picture what false spelling and bad grammar are in writing.

\* See page 17. See elementary Specimens, Plates III. VIII. and IX.

Every kind of tree has its prevailing shape, and though these may be infinitely varied in position, yet tendency and characteristic shape can never be violated without offence to either taste or truth. But how is the theoretic talker to become acquainted with them, who has thought of the subject only casually; whose technical phrases are uttered by rote, and who can have no other pretence to judgment than the faculty of sight, in common with the rest of mankind?

It has been observed that the outward edges of the tree exhibit the tufts of the leaves very clearly at some distance, especially if a strong contrast of light or shadow come beyond it; but at a further distance the tufts are lost in the greater parts, or branches, which also have their characteristic shapes. If therefore this general appearance is put on in the greater scale, how much ought it to be preserved in the reduced size of a picture or drawing, wherein even parts that are very visible in nature will be lost, if the drawing be reduced in proportion? and no success can be hoped for in this business if proportion be neglected. It is the general shape in the representation of trees that discovers the genius of the artist, and he may here give way to the luxuriance of his fancy in the elegant freedom and looseness of the tufts and branching. It is this outline or shape that at a certain distance chiefly distinguishes the kind of tree, and, in the case of the opposite light, all else than this shape is totally lost, the whole tree being a mass of even shadow without variation of colour.

Independently of all considerations of character, which however are never to be neglected, the beauty of general form in trees is an indispensable object to a good landscape painter, and distinguishes real and natural taste from the affected, which cares only for the



appearance the whole picture makes at a distance from the eye. But the greatest evidence of taste in trees is in the shapes of the lights: these should be characteristic, without being stiff and formal. It is well to execute the larger masses first, whether of light or shadow, and afterwards, the small light playful parts between them, and along the branches. The expression of parts in the lights ought to be more particularly characteristic, as they are more seen, and if erroneous more offensive, breaking the lights into disagreeable forms, and distracting the eye by contradiction. But in the works of many artists, if we ever find them with a light and airy appearance, then they are all alike, with broom or foxtail shapes; and when we do not, which is the more general manner, then they are mere lumps of wool or cotton, or sometimes even of stone. Heavy extended shadows opposed to lights in trees, destroy lightness, and give the appearance of solidity; darks should be only recesses.

In the best engraved trees which I have seen, every part of the leafing both above and below is equally finished, and therefore equidistant from the eye. Trees in prints prove their Authors to have been conversant, only in artificial nature, tame and regular; and have greatly contributed to vitiate the public taste.

A *portrait* of a tree should always have general qualities, and exhibit its particular or specific ones, only in the great branches and style of the whole together, because, whatever its lesser parts may be one year, they will probably be altogether different another. According to the seasons they will vary in degrees of luxuriance, at one time appearing very full of leaf with large masses, at another thin and open, shewing much more of the sky through them, and double the number of branches. This latter state is often a beautiful season for the exhibition of a tree, as vast masses

of luxuriant foliage, hiding every part of their supporters, will appear lumpish at a distance, without very masterly management, and a very favourable general form.

In drawing a portrait of a Tree, the artist ought to stand at such a distance, as, that he may see the whole without straining his eye upwards, at a very wide angle from his natural horizon; for the expression of projections towards the spectator, in that case, will require a curved surface instead of a flat one, as in down-hill, &c. or a new horizon. But if the exact particulars of the stem be required in the portrait, and the view be taken for a foreground object, the top of the tree should be out of the picture.

In the portraiture of Trees, the branches are to be considered as the principal object of the artist's attention; in composing a tree to suit a landscape, it is a good way to draw the general shape and mass of leafing, and to insert the branches afterwards. If a tree be deformed in one point of view, it may be beautiful in another, and that view should be taken, if a portrait be desired, which may best set off the picture, although not seen from the station the artist chooses for his sketch. A tree may have, and indeed commonly has, projections and masses of disagreeable forms and inelegant combinations; these it is the business of taste to *improve*, which will mend the picture, without injuring the likeness of the scene.

A tree with a circular head cannot be beautiful. The circle is an artificial figure, which, though capable of beauty in its place, is far removed from it, when applied to natural objects in landscape. This form may be often seen among pollard Oaks, and other trees, where the axe has been exercised; but nature of herself seldom produces any tendency to it.

In trees beyond the foreground it may be often right to begin

with the head, and from the form, that offers, draw the branches and stem, because, at a distance, the sky-line and general form, are of more consequence than the parts which support them, and these of course become incidental.

If two trees grow on the foreground with their trunks having the same bend, or any way parallel, it would be highly injudicious to copy them so, because these circumstances are no material part of the portrait of a place; but they should be drawn according to the rules of contrast, in order to produce beauty in that narrow and confined spot, called the picture; and well-managed they will produce it. In fact, a tree standing singly, must have something very happy in its form, if it is as beautiful as two or three standing together, especially as two sometimes grow, with their butts close together at the ground.

In the examples given herewith, the lights of the trees are treated as they would be, when copying the subjects themselves, that is, left on the paper, by means of a suitably adapted touch, and afterwards working round them with shadow. A somewhat different effect is produced by laying on light as in painting. In the first mode, a proper distinction of character can be preserved, only when the differences are very striking, as in Elm and Oak; but in painting, very slight differences may be immediately distinguished.

It is a mark of a great artist, that nothing in his work shall appear superfluous. If any matter or touches of the pencil stand singly in the piece, not aiding in any thing towards the general expression or meaning, such matter is, in representation, equivalent to redundant words, or bad construction in language. When the ideas which the painter possesses are expressed, the piece is finished. The least application of the pencil afterwards, tends to weaken and



spoil the expression.—It also distinctly marks a want of clearness in the conceptions of the artist, and evident confusion and defect of judgment. If any set of lines or touches give a clear and decisive idea, it proves there is a proper and natural connexion between the parts, as of words in a sentence; and the want of this idea shews the absence of happy and characteristic connection, although the lines may join. Nothing in art shews the grandeur or the meanness of the genius, the rich truth or barrenness of the taste, so fully as the use and management of parts in painting. The selection and display of these at once and unequivocally, fixes the character of the artist, both in his poetic capacity and in his knowledge. Any line or touch of the pencil, executed as an expression, without an idea clearly conceived, will produce the same kind of nonsense, that the use of random words would do, when there should be no thought or conception of any kind to utter.

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#### SECTION IV.

##### PARTICULAR OBSERVATIONS ON THE CHARACTERS OF THE DIFFERENT SPECIES.

WERE examples of trees ever so well drawn for the use of the student, they could be of but little advantage without a clear verbal description of the principles, on which the manner of the expression is founded. Many instances have occurred, where the hand by

means of the eye alone, could produce nothing like a copy of a tree or its parts; but as soon as the principle was made known, the power of imitation became immediate. In the more indescribable parts of art, as trees, an example without the principle, on which it is executed, is as defective of information, as to write on forms in painting, without any thing to which the eye can refer. The following observations are intended to explain this principle, in regard to the different kinds of trees, of which examples are given in this work. The difference between these characters, and what is usually performed for trees, may perhaps, not be immediately perceived by those who have not yet learnt to see; but it is hoped, that the cultivated eye, which has surveyed nature with attention, will acknowledge a closer resemblance to her in these examples than is commonly met with in this department of art.\*

OF THE OAK.—The Elliptic Asterisk is the universal expression of Oak. Almost infinitely varied, indeed, and modified, the touch may be, under the direction of feeling and taste; but it must never depart from that general character. But though the Oak never departs from its starry character of tufting, it varies in the distinctness with which this is marked. In a rich soil, and with a large leaf, it is strongly impressed, and is visible at a considerable distances; but with a small leaf, and the foliage set thicker together, it must be near the eye to be clearly distinguished; but the prevailing character remains the same, and the painter should know no differences, but those of kind and form, except in an individual portrait. Sometimes the smaller and terminating branches are bare of

\* It may here be permitted me to mention, that several of my pupils have informed me, that without having any previous knowledge of the *Ash*-tree, they have immediately known it, on going into the country, after learning the expression of its general habit and character.

leaves, with a close tuft at their extremities ; at others the branches are all richly clothed their whole length. The former circumstance occurs, when the tree is not very flourishing, and is a disposition unfavourable to picturesque beauty, as it makes a collection of dots without that connection into masses so absolutely necessary, to produce harmony and effect. In this, and some other trees, considerable varieties occur, in figure and disposition as a whole, from local causes, as well as in the quantity and different degrees of size of the leaves. But in all cases when the tree is seen near enough, the character is found invariable, and this character or tendency the artist ought most carefully to preserve. Sometimes, indeed, from great luxuriance, the starry form appears round, so far differing from its general elliptic character, to which this is the only exception.

The mere touch of Oak may be, and often is, mechanically obtained ; but what to do with it afterwards, in practical application, has been, and must always be a difficulty, because it is unteachable, depending solely on intellectual perception or feeling, commonly known by the name of taste, which nature only can give ; and which, though it may be greatly improved, was never yet wholly created or acquired.

The starry touch of this tree is practised by several masters, but always in the mere imitation of leafing ; and in no examples that I have seen, is there that indescribable play of art, which happily conveys the peculiar habit, without any attempt at the tame expression of parts, except in some of the works of the late Mr. George Barret.

The touch of Oak is applicable generally to bushes, and underwood of maple, and some others, but more slightly marked than is taught for the Oak, particularly about the extremities, the form



of growth being sufficient for any specific description these may require.

OF THE ELM.—In Oak, it has already been observed, the leaves surround the termination of the stalk, in Elm they run along its whole length. This difference gives a corresponding difference to the touch. A wavy line will be found to express with great truth the character of Elm, and of other trees, which like it, have their foliage growing alternate along the sprays, terminated by a single leaf. Young Elms, and the shoots from the trunks of old ones, run out into pointed forms, and have a distinct character from the luxuriant unviolated head of the full-grown tree, which forms rounded masses, tufts, and projections. But the wavy line may be adapted to the expression of both, and in the full-grown tree must be turned to form the masses, which should be of an oval shape, rather flattened at the top. The larger oval masses, which lie against the sky, or those which coming forward lie against darker parts of the tree, may be broken and varied by small segments of similar shape. The upper line of a full-grown Elm, has indeed its small parts, all pointing upwards, but they are so near together, that in the reduced size of a drawing they disappear, and should only be hinted at, as an exact imitation of them would contradict the tendency of the other parts, and spoil the character.

Trees, in unnatural and artificial situations, often alter their appearance and usual healthy character, and contradict their natural tendencies. The Elm more than any other deviates from uniformity of character, according to its situation and soil. When the heads of old elms are thin of leaves, they appear differing in character from full-grown heads when very luxuriant; in the first case, they are broken into small detached parts, in the latter the masses are

large, round and compact. This tree, from age, or when stunted, and unluxuriant from poverty of soil, forms its leaves near together in close tufts at the extremities of the small ramifications, and from this circumstance puts on somewhat of the character of Oak; the same effect may sometimes be produced by blight, insects, lopping, or other accidents, which by making it thin and ragged, give it a little of the starry character, especially when the extremities are seen against the sky. And Oak, when lopped and stripped up the stem like Elm, may be sometimes, at a little distance, mistaken for it. These accidents are a strong argument in favour of the painter's adhering to *uniformity of character*, because it never can be proper to copy imperfections, which would defeat his own purpose.

The trees commonly used by painters and engravers, are nearest to the character of Elm; this manner seems to be generally adopted for all trees, one reason of which may be, that the Elm is most in view of artists in the capital.

The wych Elm differs considerably from the common species. Its large leaves being dispersed over the tree at a distance from each other, the whole has a thin and slight appearance, not forming compacted masses.

OF THE ASH.—Ash bears its leaves chiefly at the extremities of the branches; of course it is tufted, but in a manner very different from the oak.

Those persons who have been accustomed to consider objects minutely in all their separate parts, are the least likely to judge of an art that attends to appearances in gross, and which aims only to give a striking impression of general ideas. Thus in the Ash, the leaf of which is pinnated or composed of several smaller leaves, all standing on one midrib (as in plate xv.) the *naturalist* who has con-

sidered this structure, would not think a single touch or stroke could produce the least likeness of all these parts together; yet any attempt further, on a small scale, would destroy the intention.

To describe the touch which gives the true idea of Ash is not easy, and to acquire it in practice will be found more difficult than those of Oak and Elm. Imagine the two curves formed by a transverse section of the circumference of an elliptic figure, crossing each other near the middle somewhat obliquely, with their points tending the same way. So placed they will form four curves, to which add at the place of intersection a fifth, similar to the rest, and somewhat diverging from them. You will then have a figure consisting of five curved lines united at one point, and having a resemblance to a spider's legs; an ugly form it may be thought, but which will be found to express the character of the most graceful of trees. No one will imagine from the formality of this description, which seemed necessary to give a determinate idea of the touch, that mathematical exactness is to be aimed at in the practical application of it. This touch, as has been observed of that for Oak, is capable of almost infinite variety, care only being taken to give the whole a round and tuft-like form.

There is no object in which the inexperienced artist is more in danger of doing too much than in the Ash: its multitude of delicate parts, which make so rich an appearance on a foreground, continually offer temptations to a full and specific imitation, of which nothing within the compass of a picture can admit.

The Ash not being so compacted in its parts as the Oak or Elm, allows not of shadows so strongly marked as they do. Its shadows, like the tree itself, are loose and transparent, but at the same time connected. To connect the parts of trees without lumping them



into heavy masses, and to produce the airy lightness of foliage without degenerating into scrawl, I have found a principal difficulty in teaching others. Ash is less or more twisted in its branches, according to the soil; a dry rocky or sterile one generally producing many knotty angles and writhings. This tree, when growing in a rich soil, or in the neighbourhood of water, partakes in some degree of the starry character of the Oak.

Of other trees.—When the three great leading characters of Oak, Elm and Ash are well understood, and can be executed with facility, the greater number of the other species being only modifications of the foregoing, will be found easy of acquirement. A few brief remarks on each may therefore suffice.

*Walnut.*—The Walnut has a pinnated leaf like the Ash, and resembles it pretty closely in its character; but the tufting is not so flexile, and in the execution requires a heavier touch. The branching is very different from the Ash, and perhaps bolder than that of any other tree.

*Spanish Chesnut.*—The Spanish Chesnut branches like the Oak; but the smaller extremities, that bear the leaves, are like the Ash, longer, and not so twisted. Its foliage has somewhat of the ash-like character, particularly at the extremities, but in the central parts partaking in some degree of the stronger contrasts, and starry character of oak, though its tuftings are more pendent, flexible, and pointed. Like the Oak, the Chesnut branches in a fine style; the stem is very bold, and its bark very beautifully marked.

*Sycamore.*—The Sycamore is characterized by the touch of oak reversed, or the points of the oval turned downwards for the lights. The large leaves of this tree do not form so light and airy against the sky, nor exhibit so much of the asterisk. The masses of this

tree, when in vigorous growth, are close and heavy; but, as it advances in age, they separate more, and it acquires greater lightness and beauty.

The wavy line, varied according to the subject, is applicable to the Lime, Beech, Birch, Poplar, Willow, and some others.

*Lime.*—The Lime in its foliage has somewhat of the character of the Elm, but is more pendent. The head in general is round and bushy, and the lower tuftings run out frequently into the spiky character of the Beech. The leaves are much larger than those of the common Elm, and of a lighter colour; the reliefs are consequently not so decided as in the latter trees.

*Beech.*—The Beech is remarkable for the fantastic form and turns it frequently exhibits in its stem, and is often highly suitable for foregrounds. Its branching in general makes small angles with the stem in the higher parts of the tree, while its lower branches are at right angles, and they run out at the extremities into long and small shoots, which, clothed with leaves, give it that spiky character by which it is distinguished. In this respect it is certainly very different from full grown Elm, yet artists do not always perceive the difference, obvious as it must be to the attentive observer of nature.\* Beech trees are also remarkable for throwing out their roots above the surface of the earth—a circumstance which the poet Gray had observed.

“ There at the foot of yonder nodding Beech,  
Which wreathes its old fantastic roots so high,”

\* Of this the following is a proof. In the Exhibition of 1794 was a landscape which was much talked of and admired. The trees appeared good representations of Beech, and they had been praised as a happy essay at that expression. The painter however intended them for Elms, and was much affronted at having them called Beeches. Of Elm they had not the least character.

The leaves of this tree are oval and waved, and set in alternate clusters of several together, on each side of its long and flexile branches, which in the foreground gives them a rich and elegant appearance. It would conduce nothing towards understanding the general expression of this tree to shew the particulars of its leaves: any one may apply the expression as it is here given generally.

The *Birch*.—Birch has a small leaf, and a light and feathery foliage; and the touch should be proportionably small and light. There are two varieties of this tree, one pendent, the other not so. Its light smooth and shining bark, varied with touches of a darker hue, is very characteristic.

Of *Poplars* there are several species. The Lombardy differs considerably from the rest in the manner of its growth, and in some measure in its foliage, which terminates in a small tuft-like form, occasioned by its leaves, which have long foot-stalks, spreading out at the tops of the small upright branches. The common Poplar grows to a great height. It has generally a long and rather naked stem, with a bushy rather than a spreading head. Its foliage is light, and does not form decided masses.\*

*Willow*.—Of Willow also there are several species, of which the pendent or weeping is the most striking variety, and has a beautiful effect on the banks of streams or pieces of water. The common Willow (*Salix Alba*), from the delicacy of its parts, and the lightness of its colour, has much weaker contrast and fainter shadows than our other trees, even than the *Salix Babylonica*, or Weeping Willow.

*Horse Chesnut*.—The Horse Chesnut is less flexile than the Spanish Chesnut, but partakes, like that tree, of the Ash character; the

\* The character of the Aspen being similar to that of the black Poplar, it is considered unnecessary to introduce an example of it.



touch is however broader. The upper folding over the under tufts, have a rich effect, and, aided by their sombre hue, produce fine deep recesses in the masses. This tree is only beautiful in parts; the whole is always lumpish; it is seen to most advantage in groups.

*Thorn.*—The application of the starry touch of the Oak continued into the masses by the wavy line of the young Elm slightly pendent, expresses the Thorn character. The stems are very fantastic in their forms; several of them are often seen springing from one root, and in their growth uniting and intermixing with each other.

*Acacia.*—The leaves of the Acacia being set along the branches, it has a distinct touch, which is formed by several small curves; the second springing from the middle of the first, and running out in the extremities to some distance. The foliage is feathery and pendent, and in the central masses the lights are somewhat like those of the Birch. This tree is most frequently met with in plantations, where it grows to a considerable size.

*Plane.*—The character proper for this tree approaches nearly to that of the Sycamore, but exhibits still less of the asterisk; nor is it a general rule with this tree that the points of the oval should turn down for the lights, though it often partakes of that character. The masses should be particularly broad, with few parts shewn; the branching small, and sparingly seen, giving the tree an appearance of want of support. This latter circumstance is directly contrary to the Oak or Ash; those trees requiring the size and quantity of the branches to be in proportion to the foliage. Owing to the lightness of its colour, the reliefs are faint. It is seen to most advantage in company with other trees of a darker hue, and may be introduced

with propriety in woodland scenery, where a light or half tint is required. The occidental and oriental planes, though distinct in kind, are yet so much alike in representation, as to make it unnecessary to shew any distinction by an example; the same character is applicable to both.

*Alder*.—The simple touch of the Alder is nearly the same as the spiky touch of the Beech; but in making the wavy line, it should rather consist of a connected collection of little curves, beginning small at the top and growing larger downwards. The extremities run out into long shoots clothed with leaves, and it preserves, in other respects, much of the appearance of the Beech. The colour of the foliage is dark. In wet situations, the bark of the Alder becomes cracked and rough very early; in drier spots not so soon. The general habit and foliage in this latter state is greatly that of the orchard Pear tree.

*Cedar*.—The Cedar is remarkable for the horizontal extent of its foliage, taking no precise form, but running out in all directions. It is therefore difficult to describe its character, which is expressed by a curved line pointing any way for the upper edge, with curves of unequal lengths springing from it. The shadows underneath the lights must be marked vigorously, distinctly to shew the projections. The branches are sometimes at right angles, and often run parallel to the main stem.

*Yew*.—The Yew character is slightly tufted, and is formed by three curved lines meeting in a point or centre for the extreme tuft, and carried into the masses by other curves. The lights have somewhat of the Ash character. The specimen given in this work is a remarkably fine example, the circumference being twenty-seven feet.

The *Holly*.—Holly requires a touch somewhat similar to that of Oak, but sharper, and not disposed into the flat ellipsis. The masses also are differently shaped, very small, and much broken. In painting it may be clearly distinguished by the bright reflected spots of light on the polished surface of the leaves, which give the masses a dotted and fluttery appearance.

*Scotch Fir*.—It has been observed of trees, in general, that the touch must never point several strokes together perpendicularly upwards, or directly downwards; but in the Scotch Fir this perpendicular touch will be found to give the character; which is formed by a collection of strokes rather curved, meeting in a point at the base. The form of the tree when growing singly, is conical, and the stem straight, continuing upwards without deviation.

*Spruce Fir*.—The character of the Spruce Fir consists of aggregates of curves hanging from branches, which first bend downwards, and at their extremities return upwards. The foliage of this tree is flowing and pendent.

*Larch*.—The Larch exceeds all other trees in the delicacy of its foliage. It is so far connected with the Fir tribe, as to exhibit a straight perpendicular stem and conical shape, but in other respects it is different; the lateral branches are also curved like the Spruce Fir, with clusters of long pensile foliage, the touch for which is a very small wavy line.



## SECTION V.

## CONCLUSION.

SOME miscellaneous observations, and a few hints on the use of the black-lead pencil, will close this essay.

Holly frequently grows out at the root of the Oak, seeming, as it were, one with it, and is often close to, and entirely under the branches of the Yew, the bark very smooth, and of a light ash grey colour, sometimes of a reddish ash colour, or with reddish spots.

Woolmer Forest, some years since, abounded with uncommonly large and magnificent Hollies that had grown there for ages, and had become impenetrable cover for the shelter of animals. It is much to be regretted that these trees, not being considered by Government as timber, were suffered to be cut down and totally destroyed by the Ranger of the Forest. In Holt Forest the Yew and Holly both grow with and adjoining the Oak, very flourishing, and intermixing their branches in the most intimate manner. The Yew-tree, in particular, seems to love the shade of the Oak; and when growing near one appears most vigorous, and drives out the longest arms on the side towards it. In the church-yard of Kemys Commander, near Usk, is a hollow Yew-tree, fifteen feet in girth, within which grows an Oak not less than seven feet in circumference; its branches shadow the projecting trunk, forming a singular combination of foliage.\*

\* The dead leaves of Yew are a bright brown red; the colour of dead Ivy is also a very rich red. Distant wood is blueish in the shadow under the trees next the earth, when the upper parts give the hue of green.

"The form of the Horse Chesnut," says J. J. Rousseau, "is grand, the pyramids of flowers beautiful, and making, with the large digitate leaves, a fine whole."\* This observation is suitable enough to a botanist, and is a remarkable instance of the difference between the two kinds of taste; the minute attention to parts by the botanist, and the study of objects in the aggregate, which is that of the painter. The Horse Chesnut is only beautiful in parts, the whole is always lumpish, as has been already observed; the manner in which the spikes of flowers are set on is stiff and formal, and extremely unpicturesque. The study of natural history, as before observed, is particularly unfavourable to picture; and the above instance may serve to shew, that the person who could the most happily describe the parts and properties of a tree, would be the worst fitted of all others to represent it to the eye.

Every tree, or other vegetable production, that excites the idea of any mathematical figure, and consequently of art, should be carefully excluded from that happy spot where it is intended to make beauty flourish; unless indeed it may be thought meet to retain a few such trees for the purpose of contrast and variety. The Fir that feathers from the ground to a sharp point at the top, is a mere green cone placed on its base among the grass, and imitates the most tasteless works of art. Clumps and woods of Firs or Pines are a collection of little points, all similar, putting on together the meanest figure and stiffest appearance that can be. At a distance always a regular shape and plain surface, with the addition of a dismal colour. They are only admired from fashion, and because they are something different from what is usual and natural to this

\* See the Nineteenth Letter on Botany, translated by Martin.

country. The Lombardy Poplar may not offend singly, but when several are set out in rows, its mean and precise form becomes striking, and operates greatly against beauty.

If woods, or plantations, have their trees so small and equal in size as to produce, at a little distance, an apparently even surface, they lose the chief part of their beauty. With bold and round projections and deep recesses they are in perfection; but this always requires large trees, sufficiently distant from each other, though not uniformly so. Coppice woods are but little pleasing; indeed few objects are less so. When grown to their best state, they only exhibit a tame unvaried surface, and hide the natural inequalities of the ground, which, uncovered, might have been pleasing. A cabbage-headed tree with a short straight stem can never, in any instance, be a beautiful object. A tree, the head of which is exceedingly thick and close, so as to shew nothing but leaves, can never be so beautiful as when, besides a handsome portion of the trunk, some of the greater limbs and smaller branches are visible, except it should be in contrast, or the general figure be uncommonly pleasing. Nature highly polished ought to be sometimes relieved by ruder scenes, or it will be in danger of growing tiresome to a true picturesque taste. Hence the charms of contrast; as decaying and stag-headed trees with young and luxuriant foliage; rough and ferny banks with shaven lawns, &c.

Trees in hedge-rows are often beautiful, especially if the hedges do not run in straight lines, which indeed they seldom do. The trees should not be at equal distances, or of equal size. The changes of situation in the eye, while passing along, throw them frequently into fine groups, besides producing beautiful openings between



them; and they occasion great relief from the baldness of an open country. In distances they have the happiest effect, by producing the appearance of continued wood. Some of the finest parts of England owe much of their beauty to the "hedge-row Elms," with which they have been adorned by the planter's hand; notwithstanding the occasional deformity caused by the common practice of stripping the trees of their side shoots, and thus leaving a long straight naked pole with a small bush at the top.

In France there are few hedges; and trees, when they occur out of woods, stand either in lines on each side of the roads, or singly in the arable land. Such is the power of novelty, that persons going from England can admire this disposition in preference to ours.

In Pennsylvania, according to a late traveller, it is the custom to plant one large tree in the middle of each inclosure; and he observes, "these many dotted trees give a very picturesque effect to the cultivated parts of the state, and in some degree make amends for the want of hedges."\* A more striking example of the unpicturesque could not be given; such is the abuse of this word.

The black lead pencil will be found very useful in the delineation of trees. It is particularly advantageous in producing that doubtfulness of edge, so characteristic of thin and open foliage, without any raggedness, or the least indetermination of form; and which no other material has yet accomplished in an equal degree. The swiftness, precision, and facility of this instrument, when once thoroughly learned, together with the ease with which lights are cut out and altered, and the clear definition of forms of which it admits, even in

\* Monthly Magazine, N° 35, Aug. 1798, p. 104.

objects lying upon each other, make it particularly agreeable and convenient for the powers of invention, as well as the imitation and expression of nature.

Black lead alone is equal to all representations not depending solely on colour, and is far superior to chalk, from the variety of gradations of which it is capable. But to finish with it, singly, requires time, and great care; therefore the assistance of a liquid tint, of ink and indigo, may be applied to it with astonishing effect, adding sweetness to richness and delicacy.

In architecture, black lead must, for transparency, and quickness of performance, give way to the brush; but for natural objects, a tint cannot reach the appropriate expression of the pencil, in foliage near the eye, and the wild but clear confusion of rich foregrounds. The black lead pencil, indeed, requires greater dexterity of hand than any other material, added to a fine execution, and the highest degree of taste in the application; or it will produce disgusting scrawl, instead of the most beautiful species of expression.

Many have thought that the use of black lead was to labour up a smooth mass of fine strokes so close as not to be distinguished, which can be wrought into great force and beauty of colour; but, besides the slowness and heaviness of this operation, it would be the worst possible mode of expression. Except the late Mr. George Barret, who was eminent in this way, I have scarcely seen the works of a single artist who seems to have understood it. By the complete union of this rich and mellow stroke of the pencil with the liquid wash, it is brought to as much perfection as it seems capable of; and, in determining the character and circumstances of natural scenery, particularly foliage, it is as expeditious as any kind of re-

presentation, and more expressive. It is peculiarly fitted for those who would secure correct ideas of the scenes they visit in their travels; requiring no trouble or parade, and producing the most just and striking expression. He who possesses a black lead pencil, and the knowledge how to use it, has therein the means of writing the universal language, which cannot be done by any alphabet whatever.



## EXPLANATION OF THE PLATES.

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### OF THE OAK.

PLATE I. Is the nearest view, shewing the form of the leaves.

II. A degree further distant, in which the leaves are still apparent, but exhibited more in the aggregate.

III. Still more distant. No. 3 in this Plate shews the principle of the touch of oak, that is, radii leading to a common point or centre. No. 1, 2, 4, shew the mode of proceeding with a tree, from the lights or principal masses to the extremities. No. 1, it will be observed, is the same subject as that given in Plate II. The forms of the leaves are here lost in tufting or massing. No. 5 is somewhat farther distant than No. 4. No. 1 in this Plate, it will be observed, is the same subject as that given in Plate II. The forms of the leaves are here lost in the tufting or massing.

IV. Represents a couple of young trees. No. 6 in this Plate exhibits the lights more in the aggregate than the examples in Plate III.

V. The ramification of an old tree.

VI. Is the same tree as in Plate V. with the addition of foliage.

VII. A group of trees.

### OF THE ELM.

VIII. Shews the leaves, and the tufting of them, as seen at various distances. No. 7 and 8 are the young, No. 9 and 10 the old leaves. No. 11 and 12 shew the general touch for the extremities and lights of the old tree.

- IX. Contains elementary specimens. No. 13 exhibits the stroke to produce masses of shadow with the black-lead pencil, and it is applicable not only to trees, but other objects; No. 14 and 15 shew how this general stroke is to be managed to produce the expression of foliage, particularly of elm; No. 16 exhibits the spiky character of the young tree, both in the extremities and the central light; No. 17, 18, 19, shew the full-grown tree in different stages of progress, and in 18 may be observed the proper mode of sketching the outline, in which only the general form of the masses is to be marked, and the touch laid on afterwards.
- X. Exhibits the pair of trees shewn in Plate IX. further finished.
- XI. Shews the ramification of a full-grown tree.
- XII. Is a single tree in full foliage.
- XIII. Is a view of a group of elms in Hyde Park.
- XIV. Exhibits the contrast of the young and the old tree.

#### OF THE ASH.

- XV. Represents the leaves at two distances; No. 20 and 21, one very near, and the other somewhat further removed.
- XVI. The foliage at a greater distance, when the forms of the leaves are less distinct: and the character of the tufting begins to appear in No. 22, which, it will be perceived, is the same subject as No. 20 in the preceding Plate.
- XVII. Exhibits the ramification of the species.
- XVIII. The same trees in full foliage.
- XIX. The ash growing luxuriantly, under which circumstance this tree puts on somewhat of the character of oak.
- XX. Shews the contrast between the oak and the ash.

#### OF THE WALNUT.

- XXI. No. 25, 26, and 27, shew the leaves at different distances.
- XXII. A tree full-leaved and luxuriant; and hence having somewhat of the character of elm in form.
- XXIII. Is a tree thinly leaved, and an old stem.

## OF THE SPANISH CHESNUT.

XXIV. No. 28 is a bunch of leaves in a near view, and the Plate exhibits the trunk and character of the bark, and of the leafing, in a more distant view.

XXV. Is a full-grown tree standing single, clothed with foliage.

## OF THE SYCAMORE.

XXVI. No. 29 and 30 shew the leaves at different distances, and No. 31 exhibits stems of this tree.

XXVII. Are a couple of the trees in full foliage.

## OF THE LIME, BEECH, AND BIRCH.

XXVIII. Contains elementary specimens of several trees. No. 32 shews the leafing of the lime at different distances; No. 33, of the beech; No. 34, of the birch.

XXIX. Exhibits the lime full-grown, and in complete foliage.

XXX. Represents the stems and branching of the beech full-grown.

XXXI. Younger beech stems with foliage.

XXXII. A group of full-grown and luxuriant beech trees.

XXXIII. Exhibits the birch stems old and young.

XXXIV. A couple of young birch trees, one of which is of the pendent variety.

## OF THE POPLARS AND WILLOWS.

XXXV. Elementary specimens. No. 35 shews the leafing of the poplar at different distances. No. 36 is a somewhat near view of the common willow.

XXXVI. The common or black poplar, and a specimen of the Lombardy poplar.

XXXVII. Represents the common willow.

XXXVIII. The weeping willow.



# OF THE HORSE CHESNUT, THORN, ACACIA, PLANE, AND ALDER.

XXXIX. Contains elementary specimens of several trees. No. 37 shews the leafing of the horse chesnut at different distances; No. 38, of the thorn; No. 39, of the alder; No. 40, of the acacia; and No. 41, of the plane.

XL. A group of horse chesnuts.

XLI. Exhibits the thorn full-grown, and an old stem.

XLII. The acacia, full-grown, in complete foliage.

XLIII. Represents the plane tree and alder.

# OF THE CEDAR, YEW, AND HOLLY.

XLIV. Elementary specimens. No. 42 shews the leafing of the cedar at different distances; No. 43, of the yew; and No. 44, of the holly.

XLV. Exhibits the cedar tree.

XLVI. The yew, full-grown, and richly in leaf.

XLVII. The holly.

# OF THE SCOTCH FIR, SPRUCE FIR, AND LARCH.

XLVIII. Contains elementary specimens of the Scotch fir, spruce fir, and the larch; No. 45 exhibits the Scotch fir at different distances; No. 46, of the spruce fir; No. 47, of the larch.

XLIX. A Scotch fir, in which the ramification is very apparent.

L. The spruce fir and larch. These trees being frequently mistaken for one another, they are grouped together, to shew distinctly the character of each.









Pl. II.

Paul.



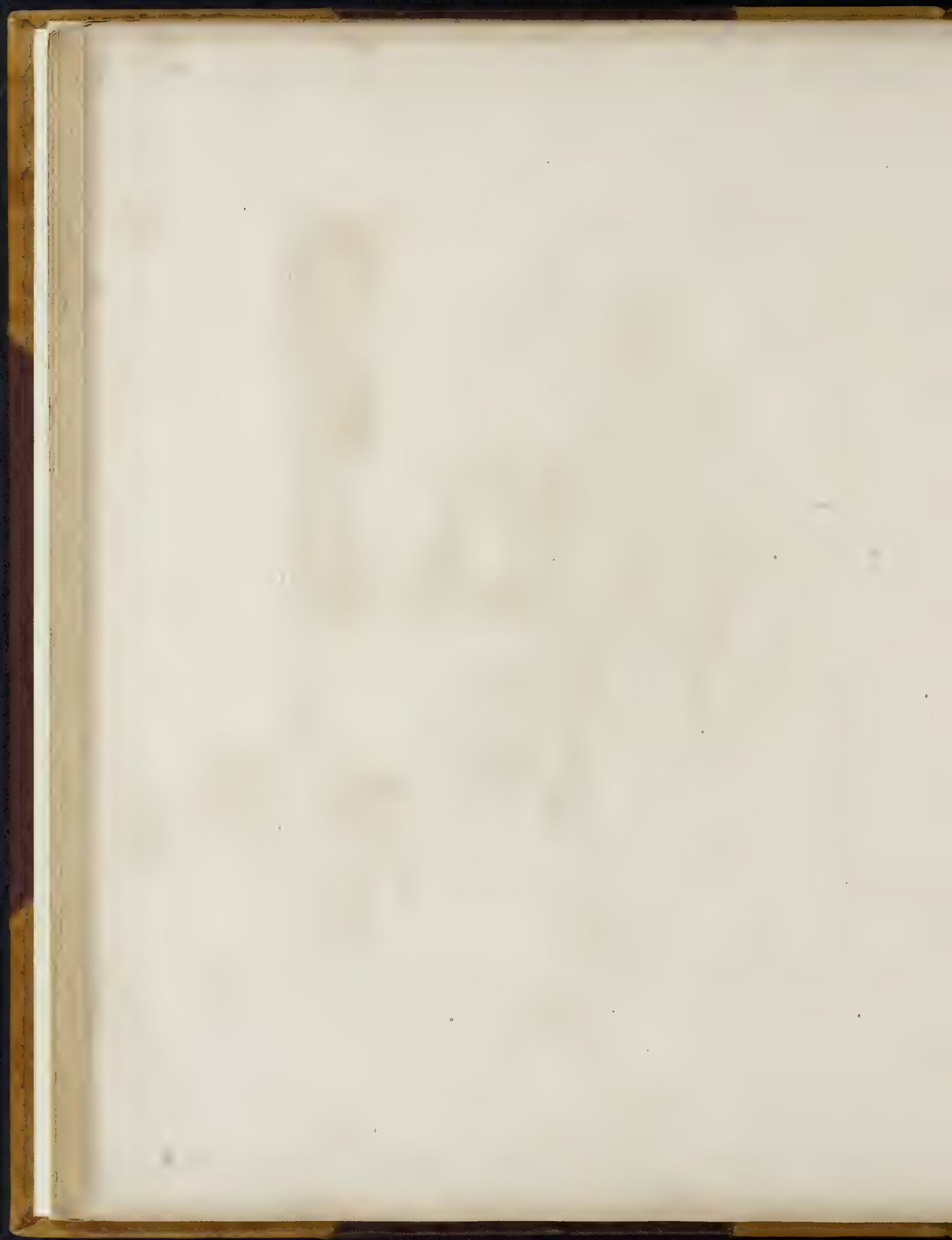








*Pinus sylvestris*  
L. n. 1. 1. 1.



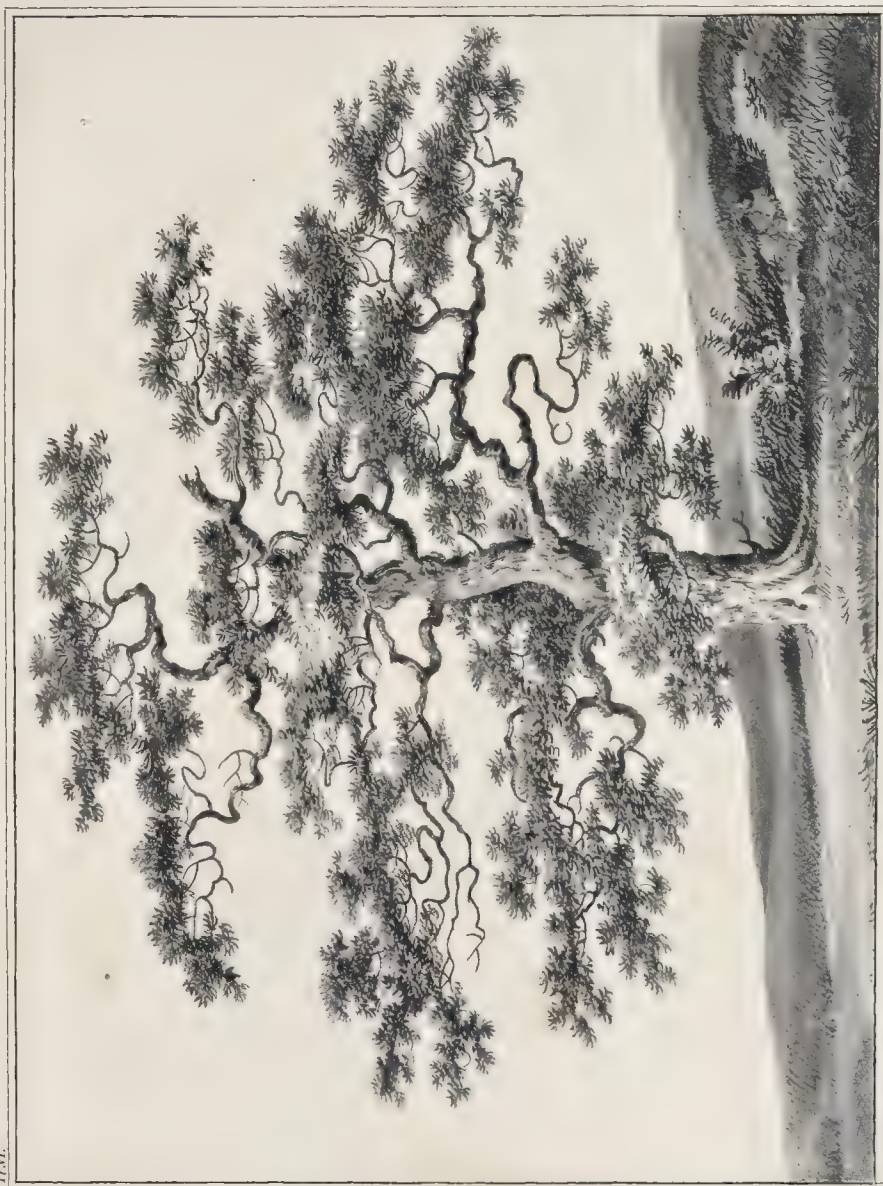




Pl. 1.

Pl. 1.  
A large, gnarled tree trunk.





*Pinus strobus*  
Linn. Sp. Pl. 1206. n. 1.







*London, published 1st April 1844, by G. & J. Knapp in partnership with  
/ 1/*

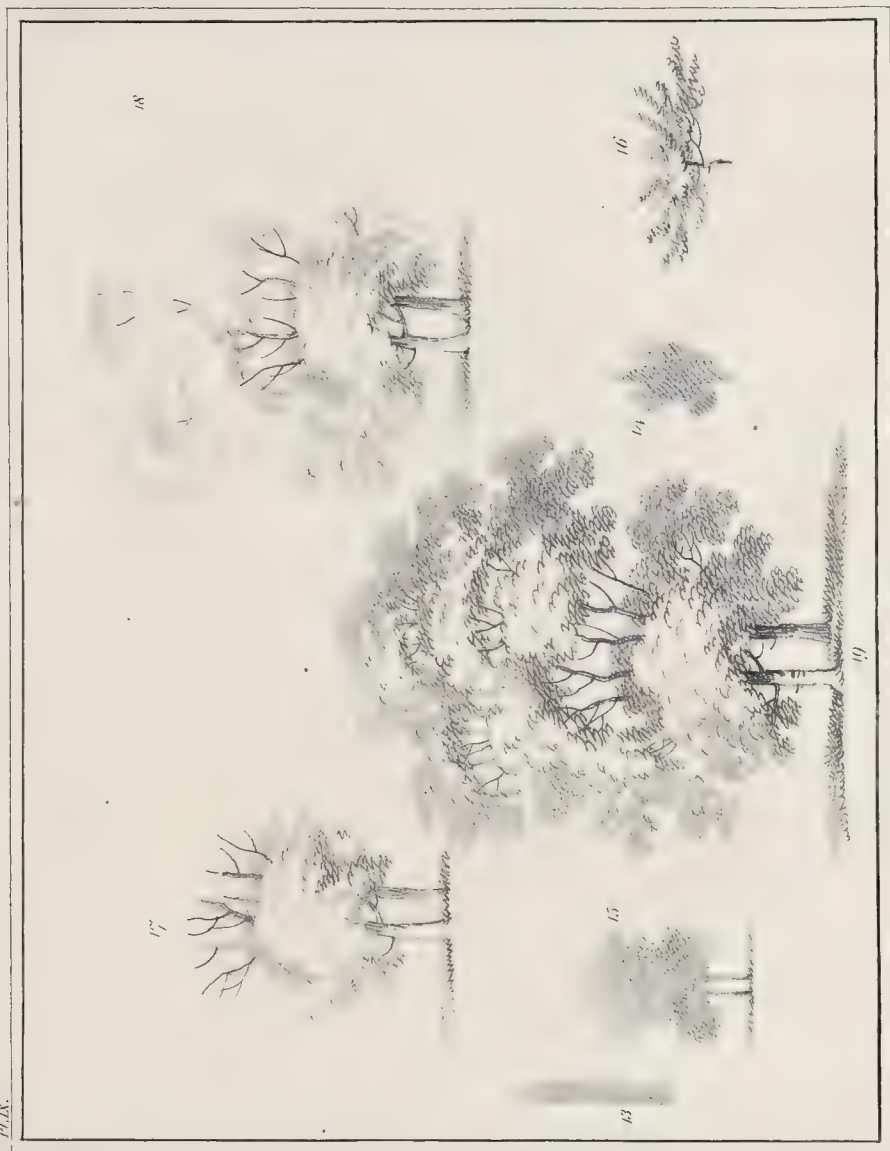






Published by J. H. K. & Co. 157 Nassau Street, New York.





Published 10<sup>th</sup> May 1921, by C. J. Kemmer Cartographic Works

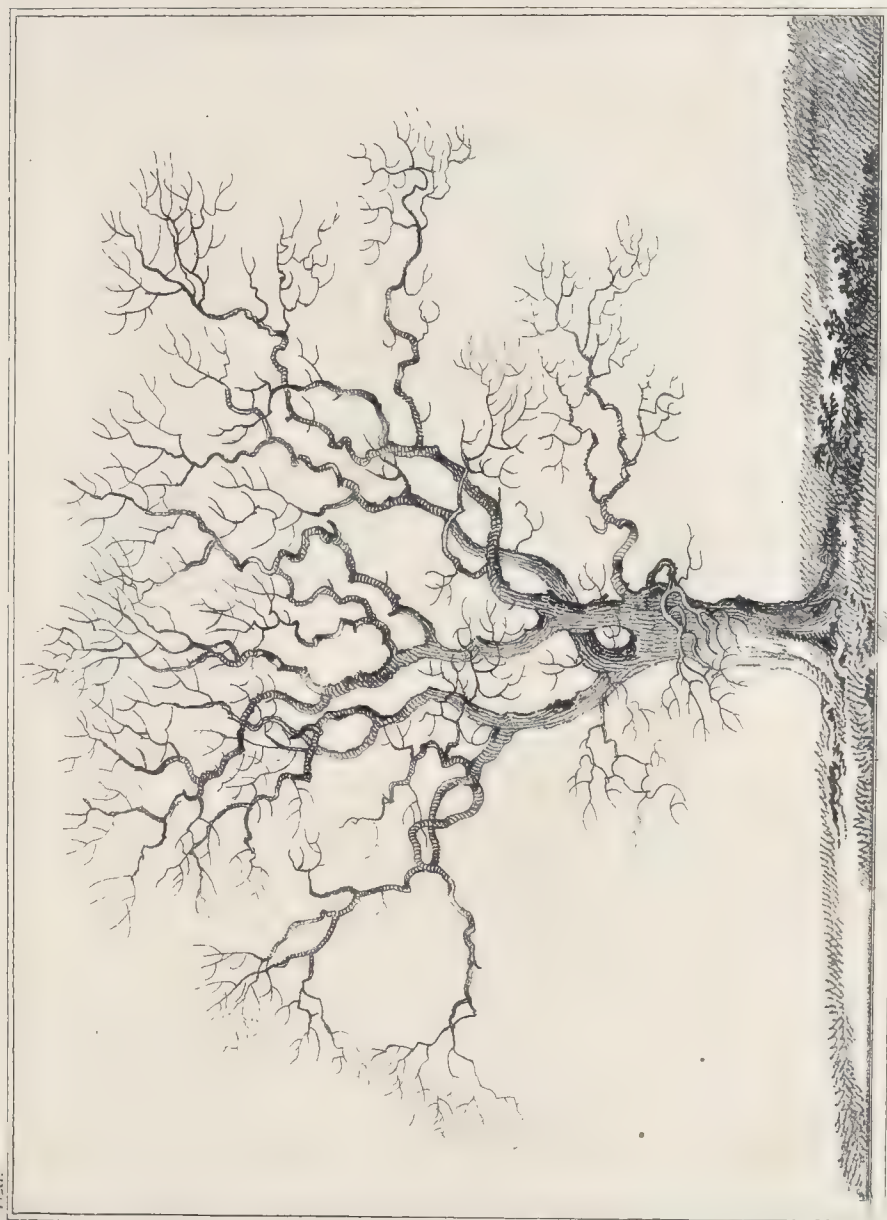












*Quercus alba, fr. et fol. detest. cap. 171.*





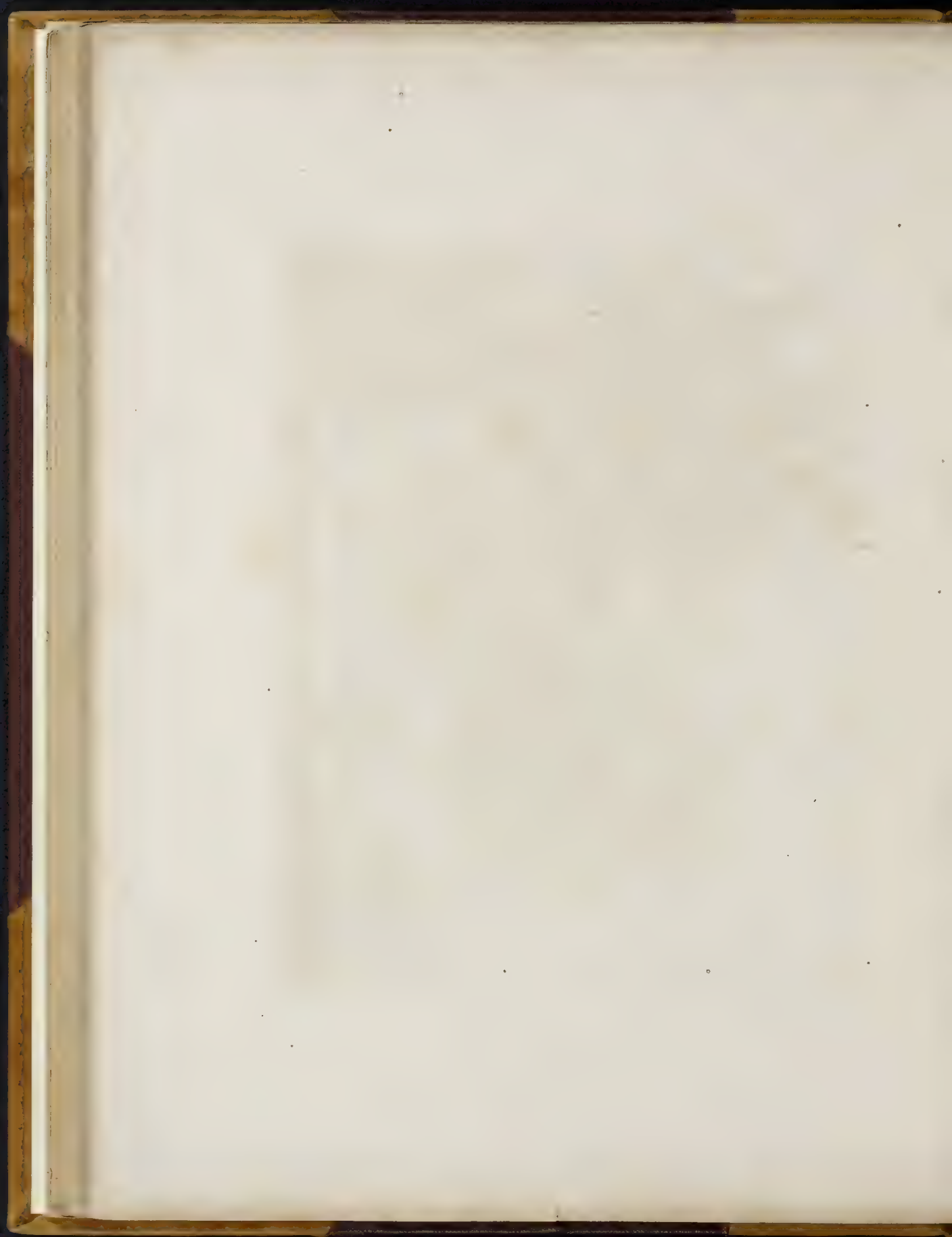
*Quercus macrocarpa* Nutt. *Q. macrocarpa* Nutt. *Q. macrocarpa* Nutt.







5. *Alm*  
*Artemisia arbuscula* L. f. *Artemisia* L. f. *Artemisia* L. f.







View of the River

1121

Engraved by J. H. P. for the Author





*Mimosa pudica* L. f. *folia* et *ramus*

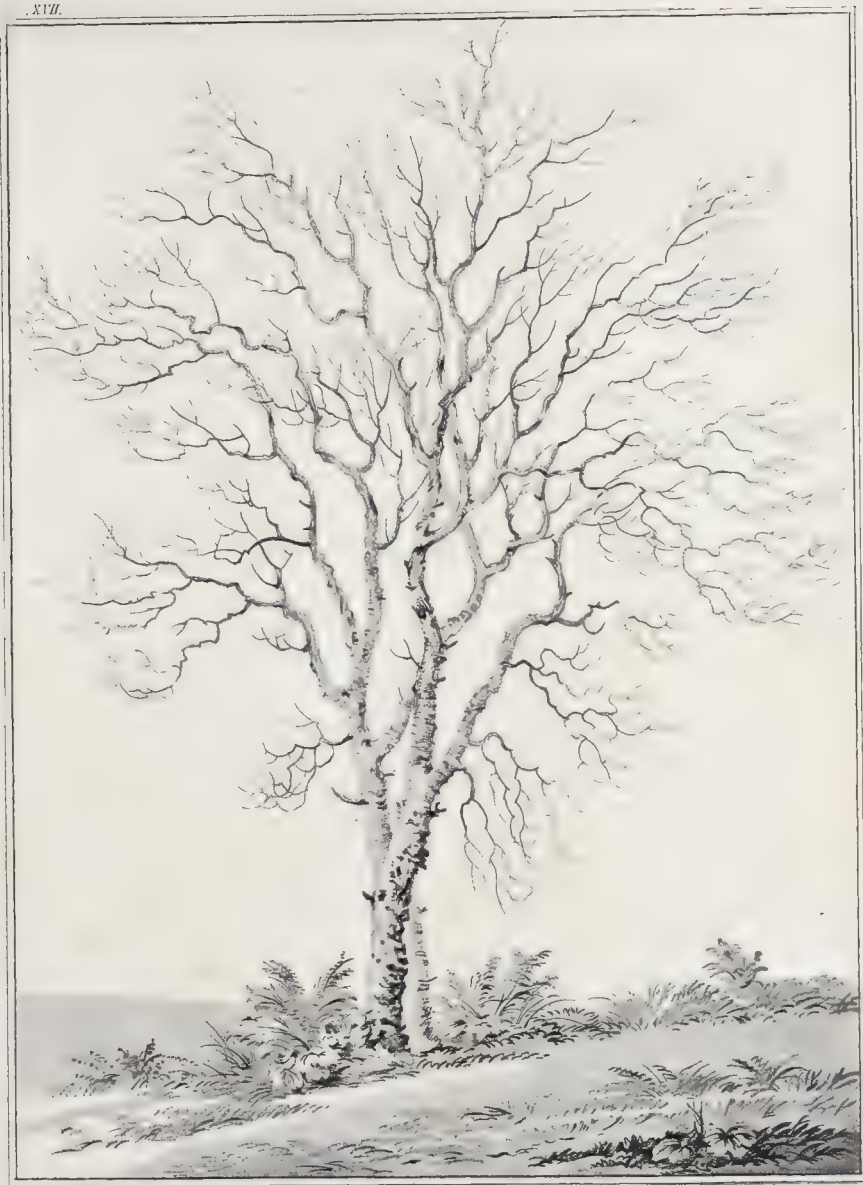












*Quercus alba*  
 (The White Oak)











View of the River from the Bridge







View of the Palace of the Grand Duke of Tuscany, Florence, from the Garden.

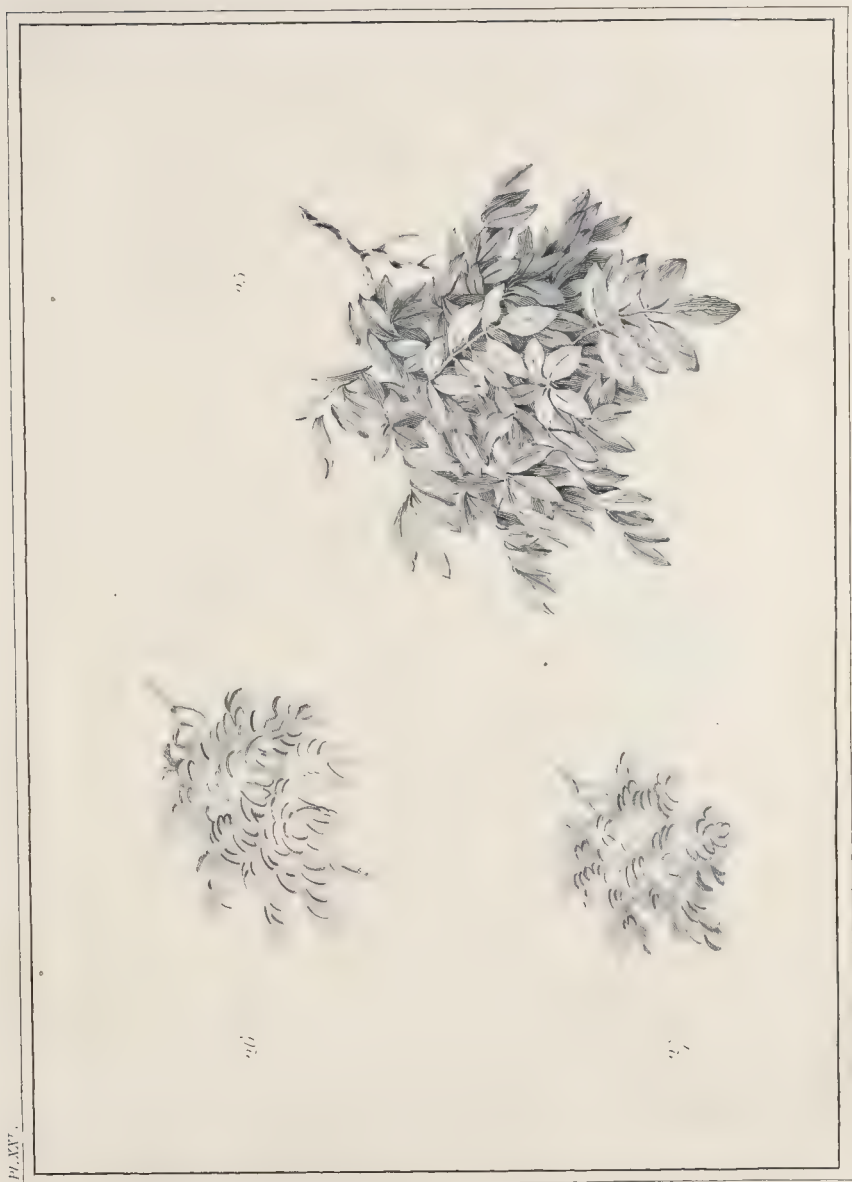




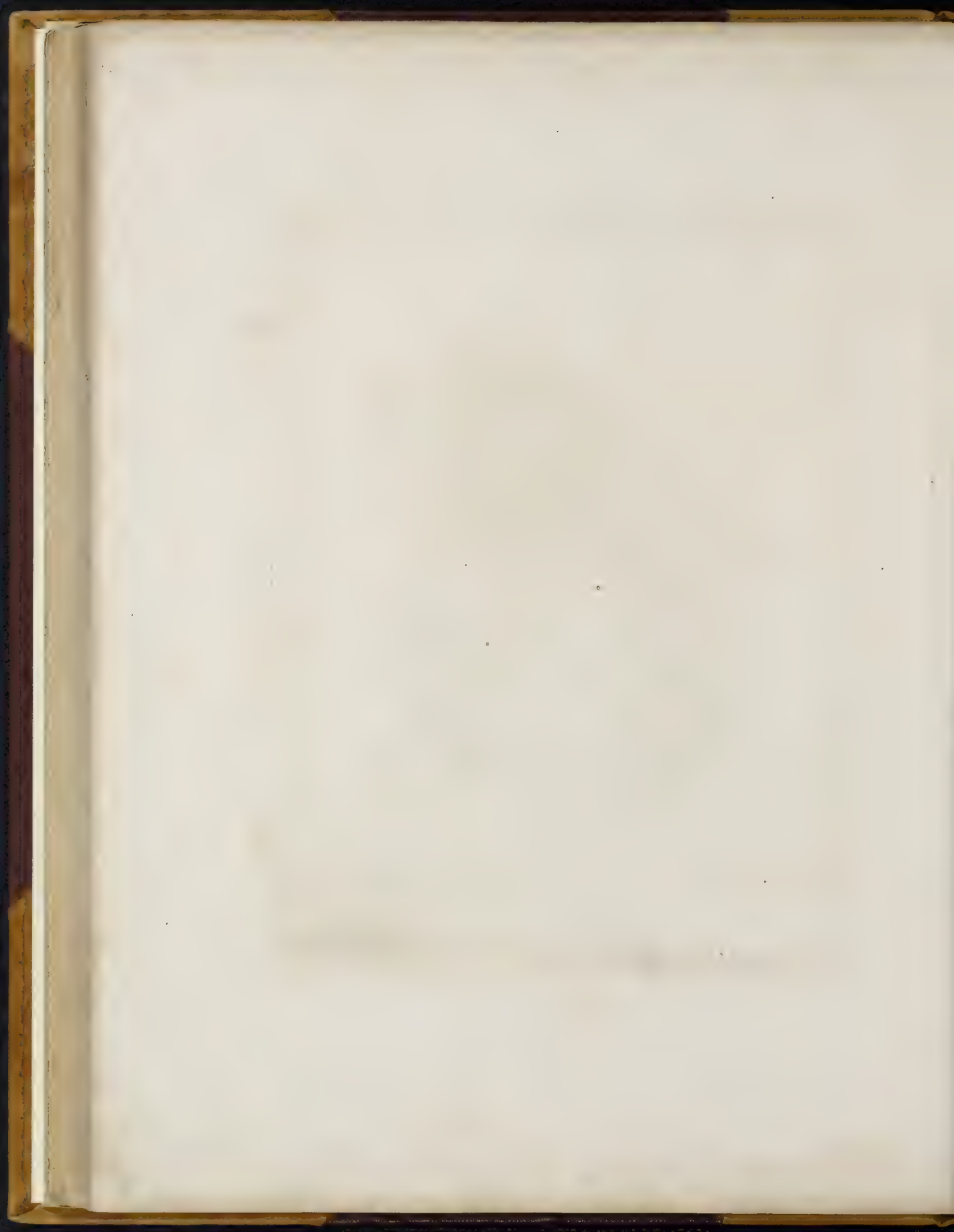
*Photo engraving of the cave*







115/100







(H. 1. 1.)





117







*Prunella (Cercocarpus)*  
*Prunella (Cercocarpus)*  
*Prunella (Cercocarpus)*







*Pinus strobus*

1871



*Juniperus*













*Chamaecyparis*





*Larix*

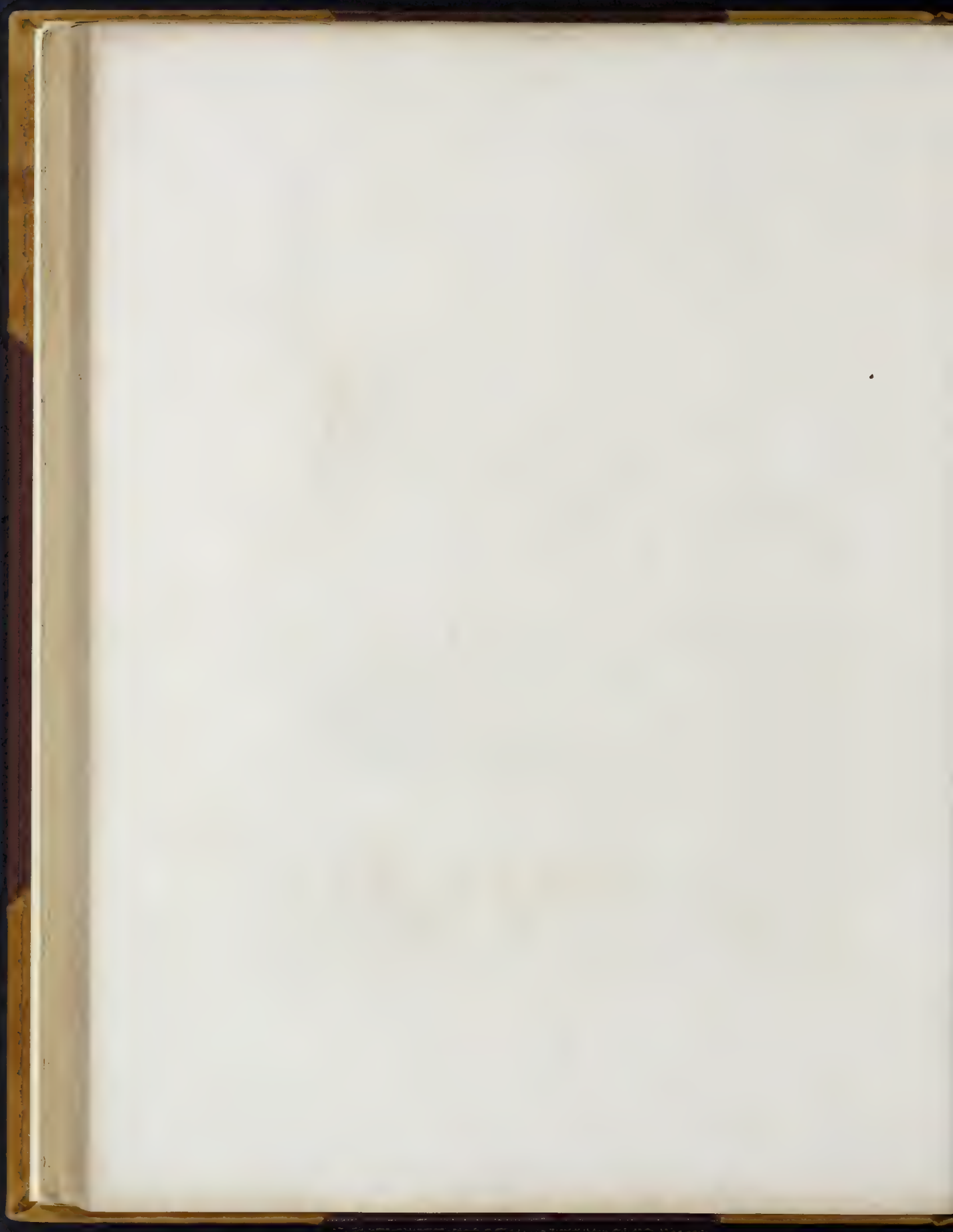
*in horto botanico Lugduno-Batavo*



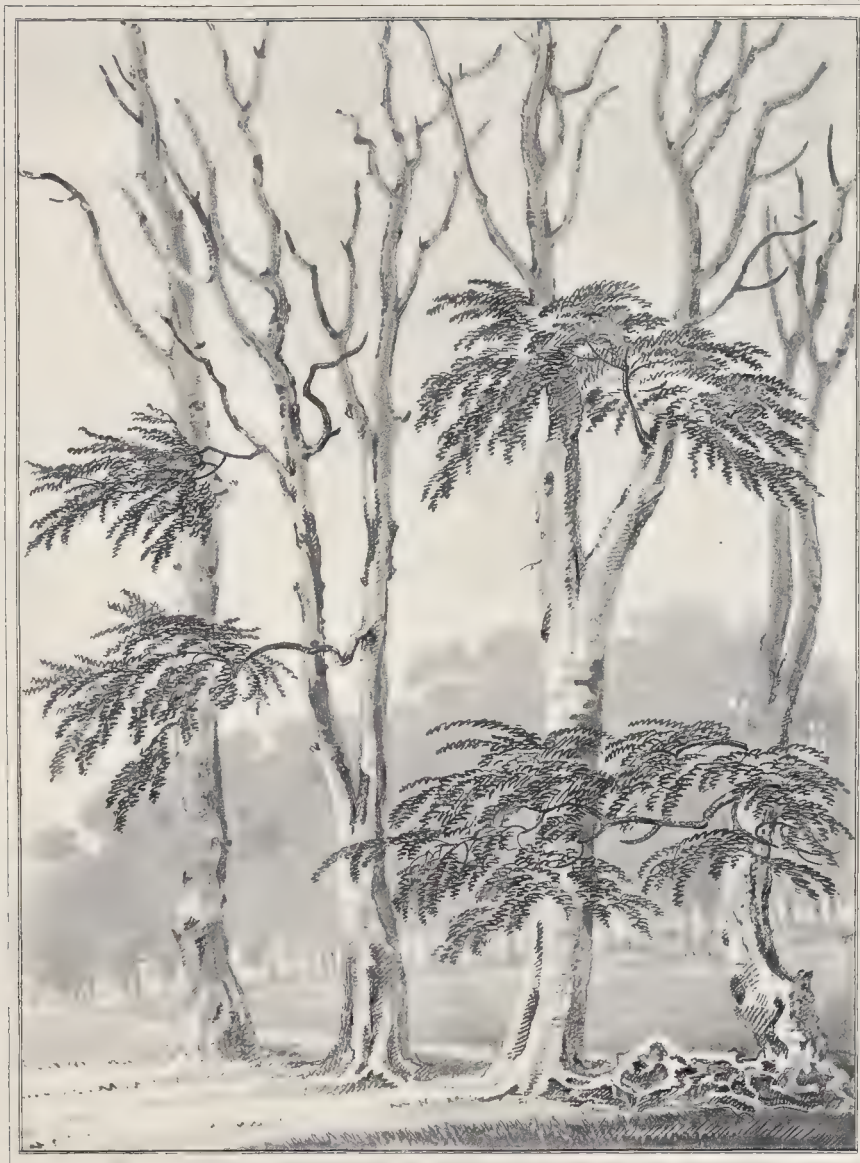




— 15556 —  
*From the collection of the Hon. J. A. S. Smith, Esq.*







*Wood*

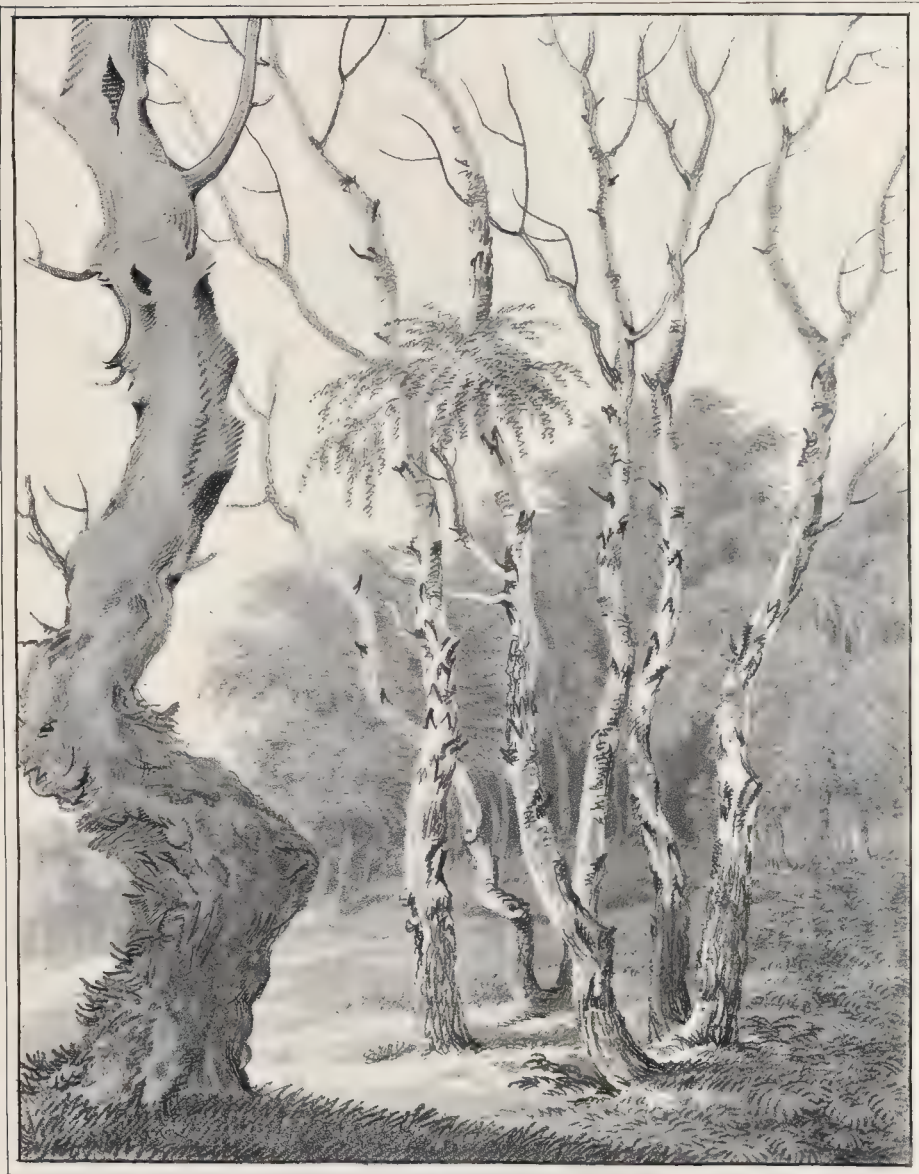




*Arbutus*







*Birch*

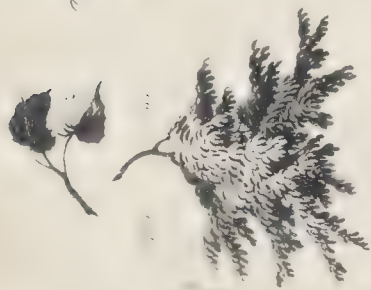






*Fig. 4*  
*L. ...*





*Chamaecyparis*



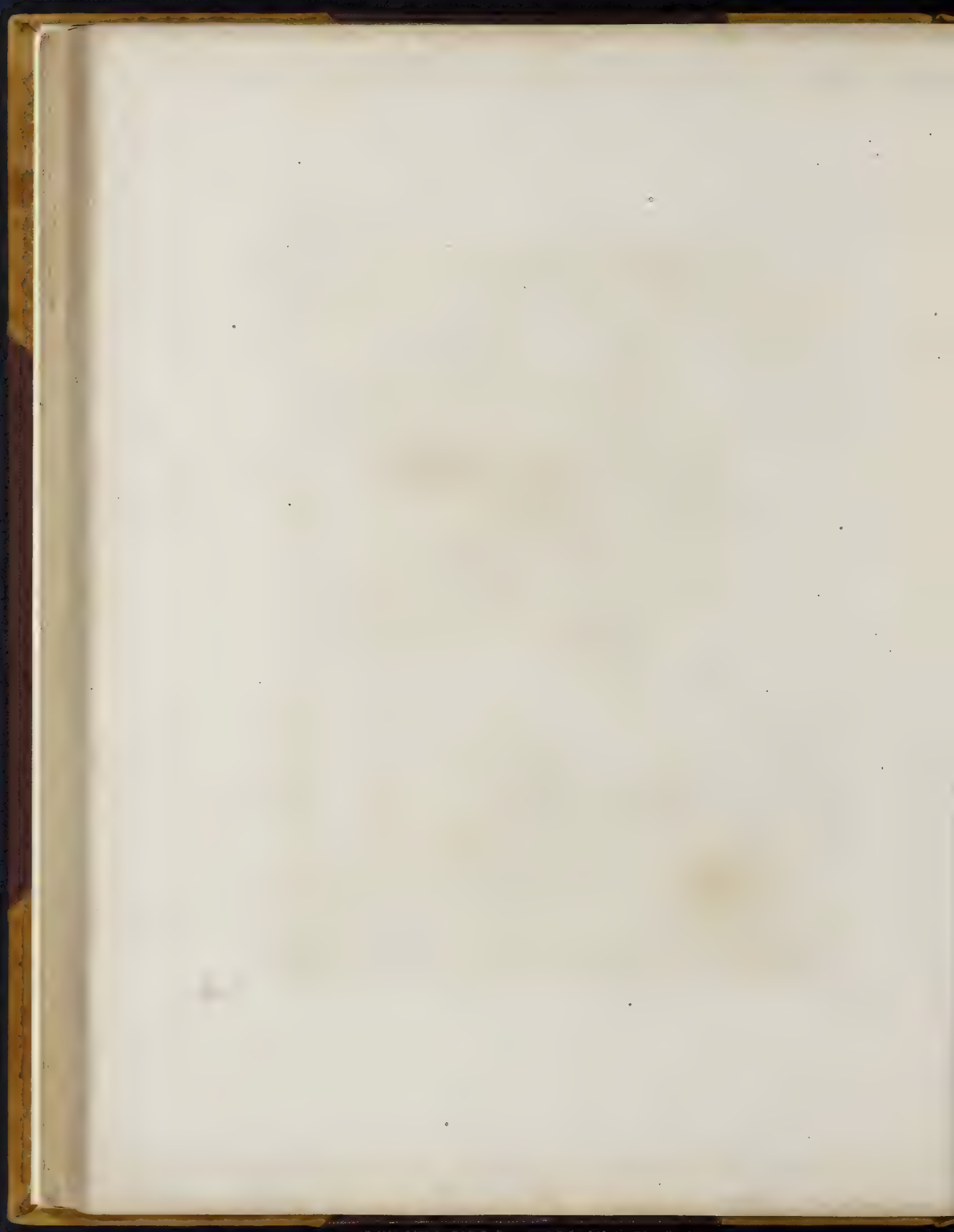
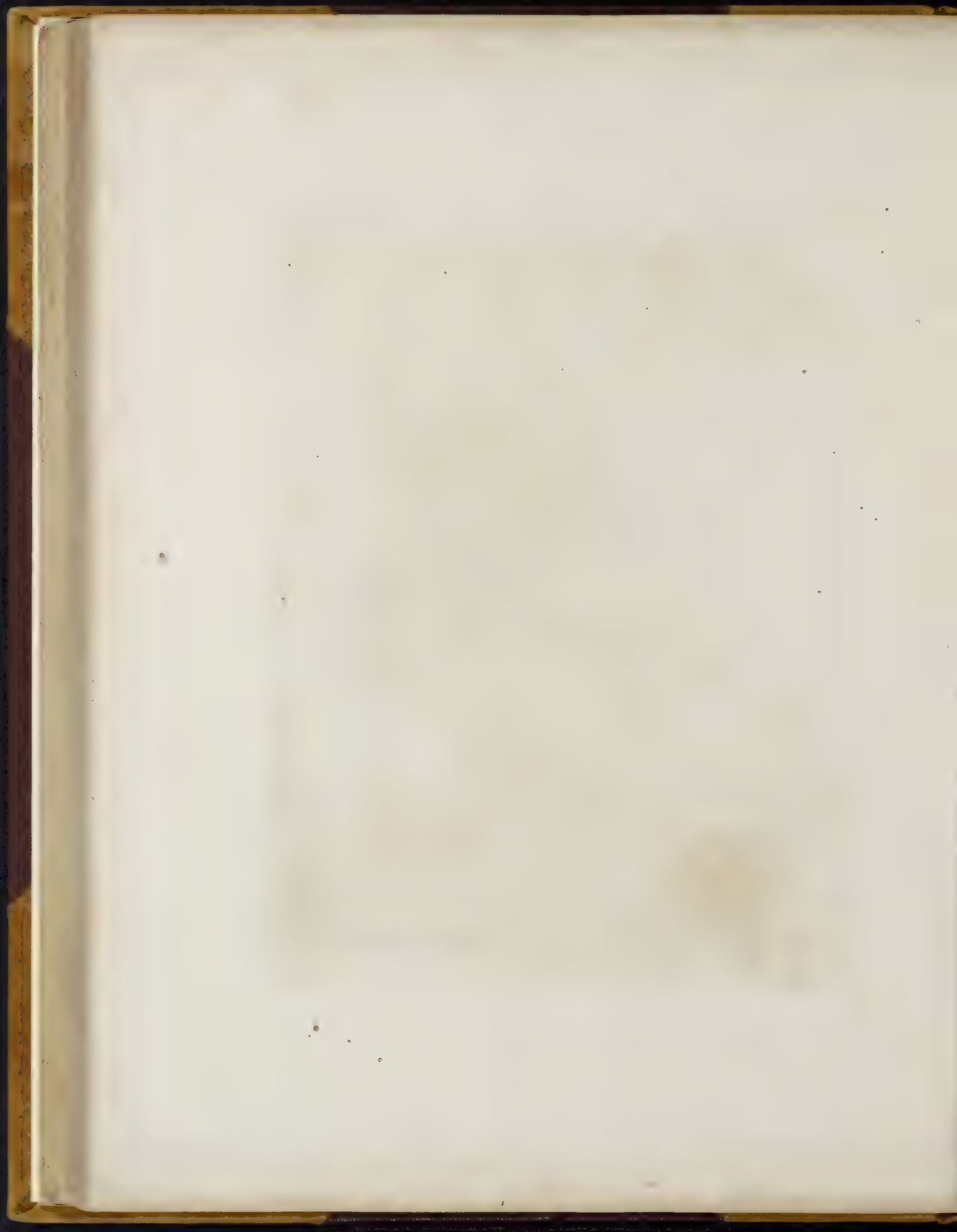




Fig. 1. -  
*Palmetto*  
 from the West India Islands.







*Salix caprea*





View of the River







*Chamaecyparis japonica*

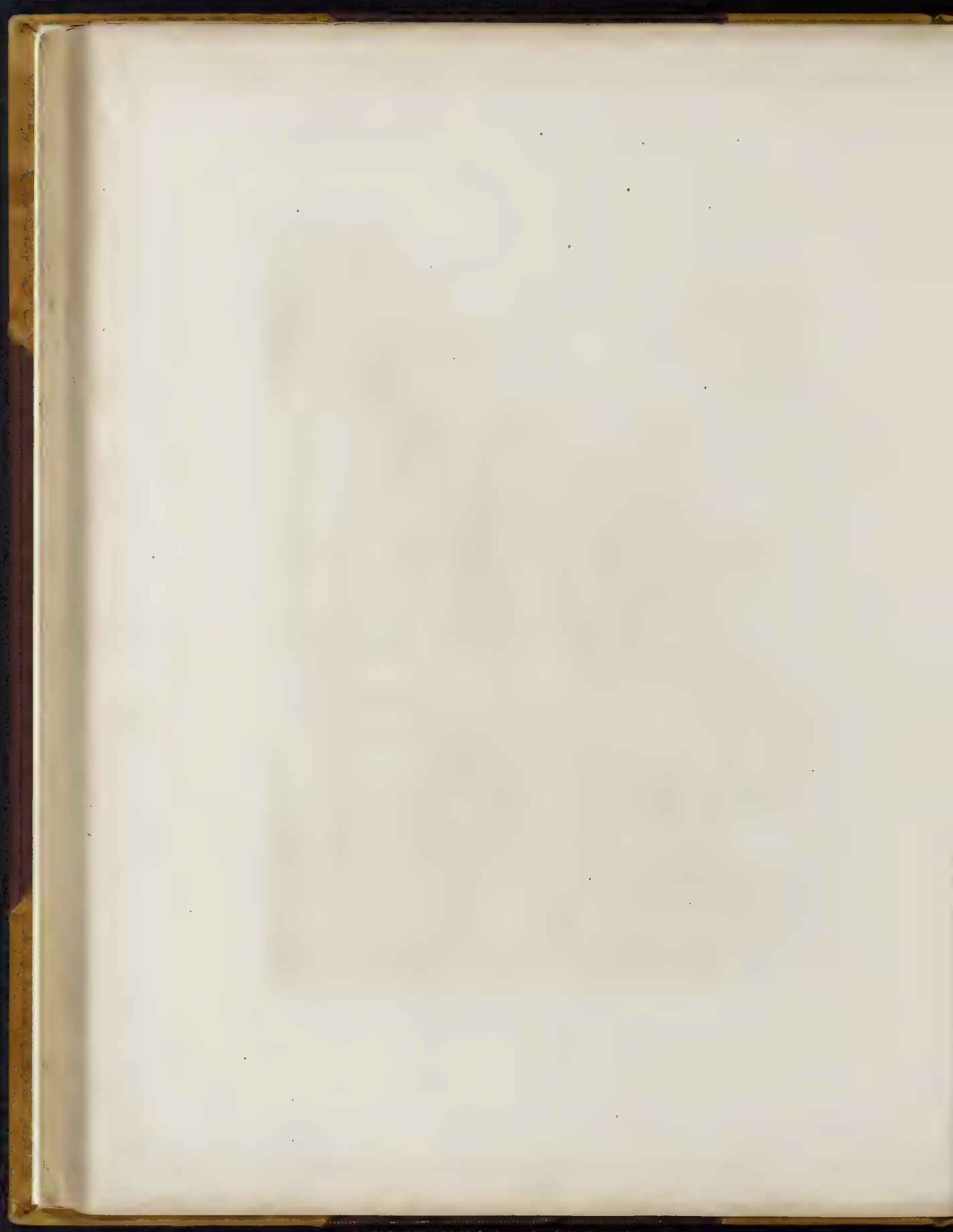










Fig. 1.







1007







THE GREAT OAK  
1850





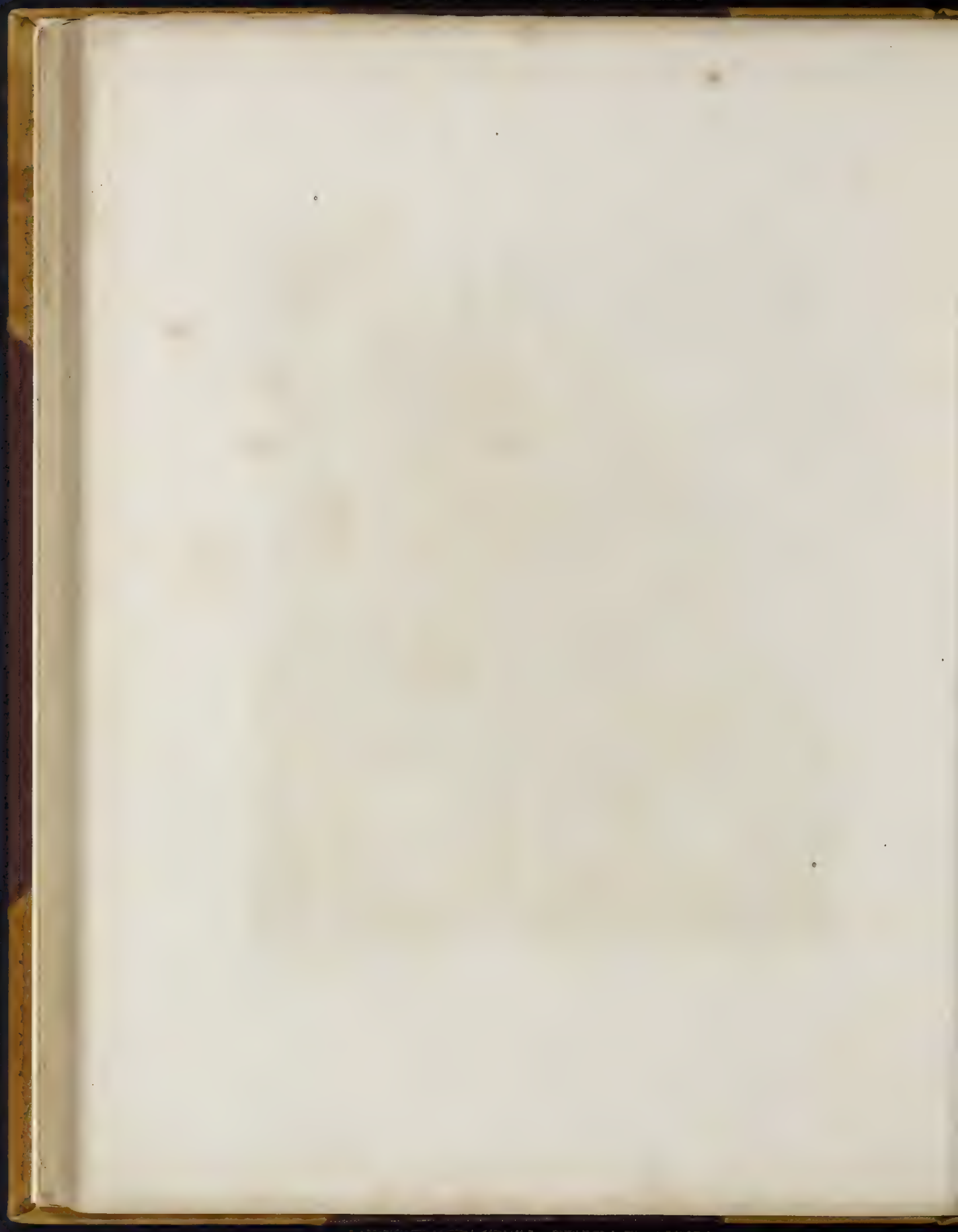
*Chamaecyparis*  
*Lawsonia*







*Cedrus*

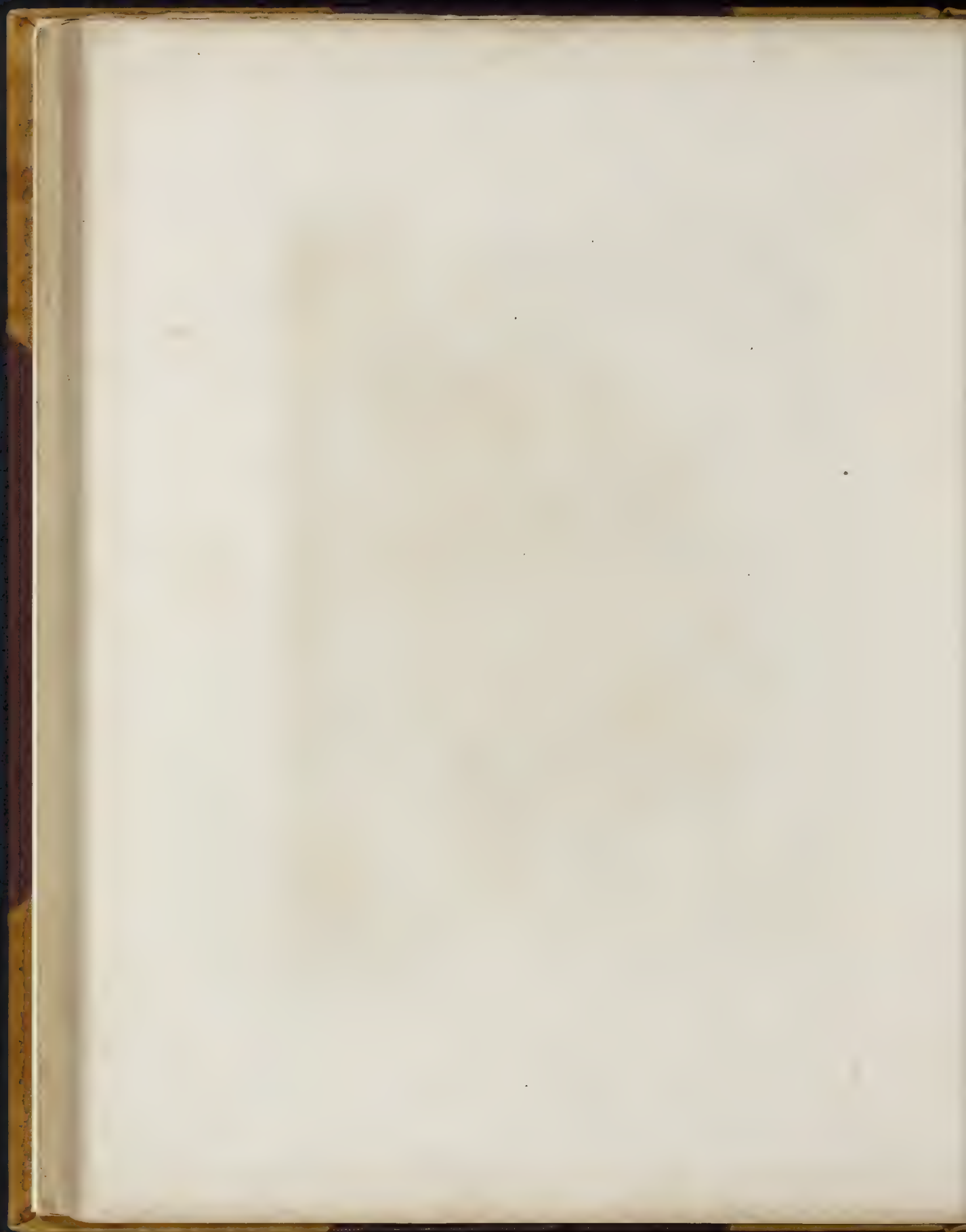






18. 18. 1

18. 18. 1





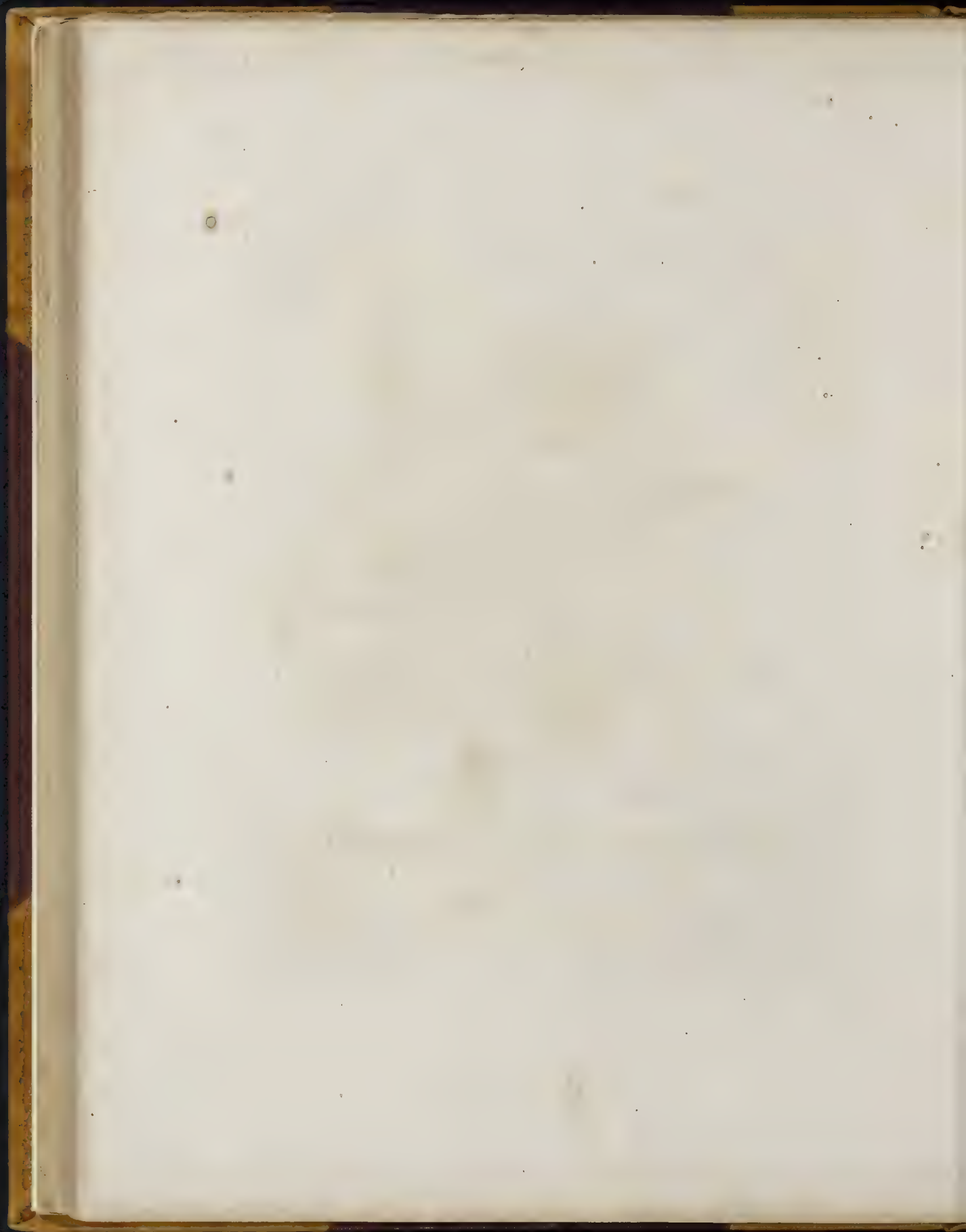
11. 11. 11.







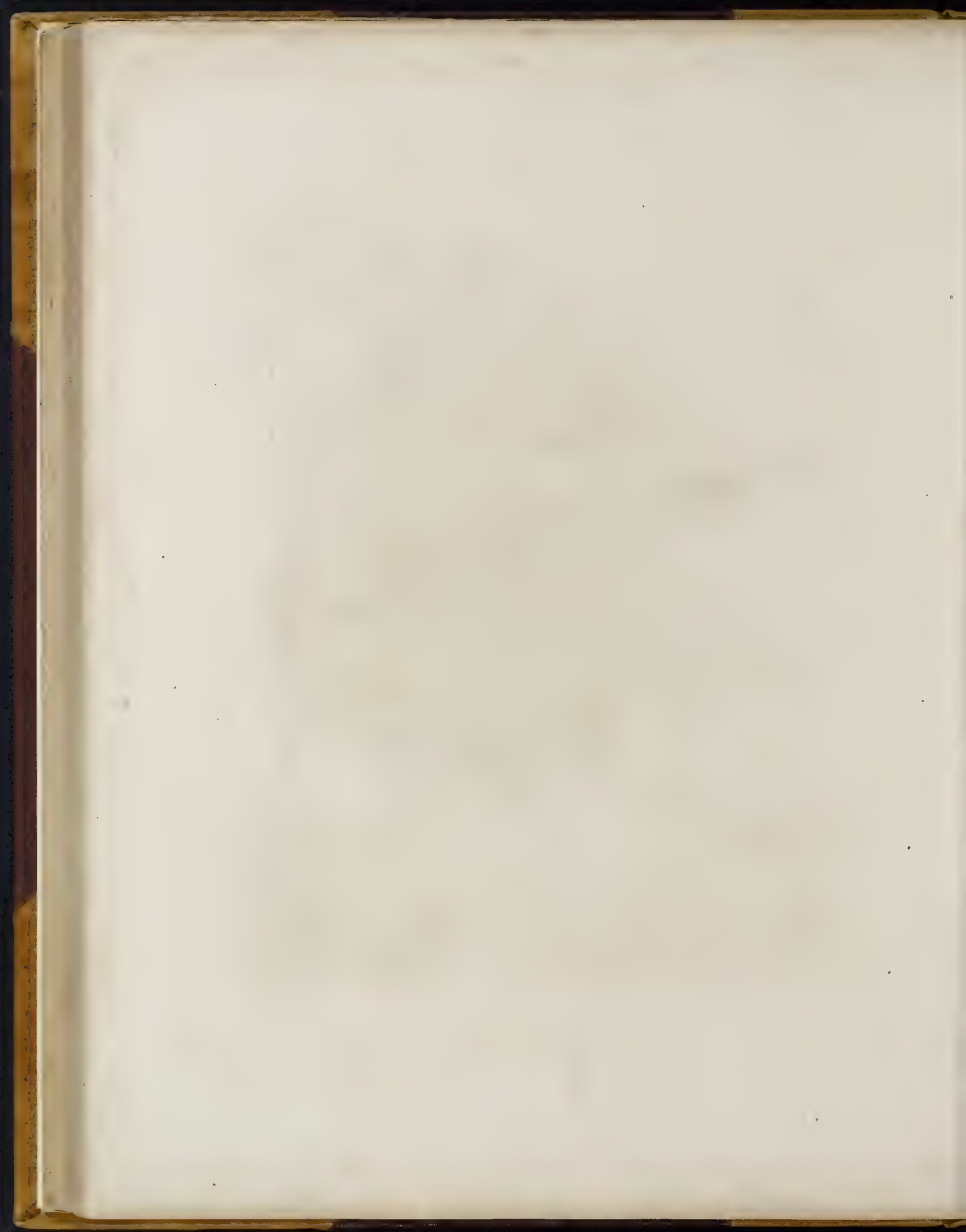
*Pinus P.*  
*Pinus B.*





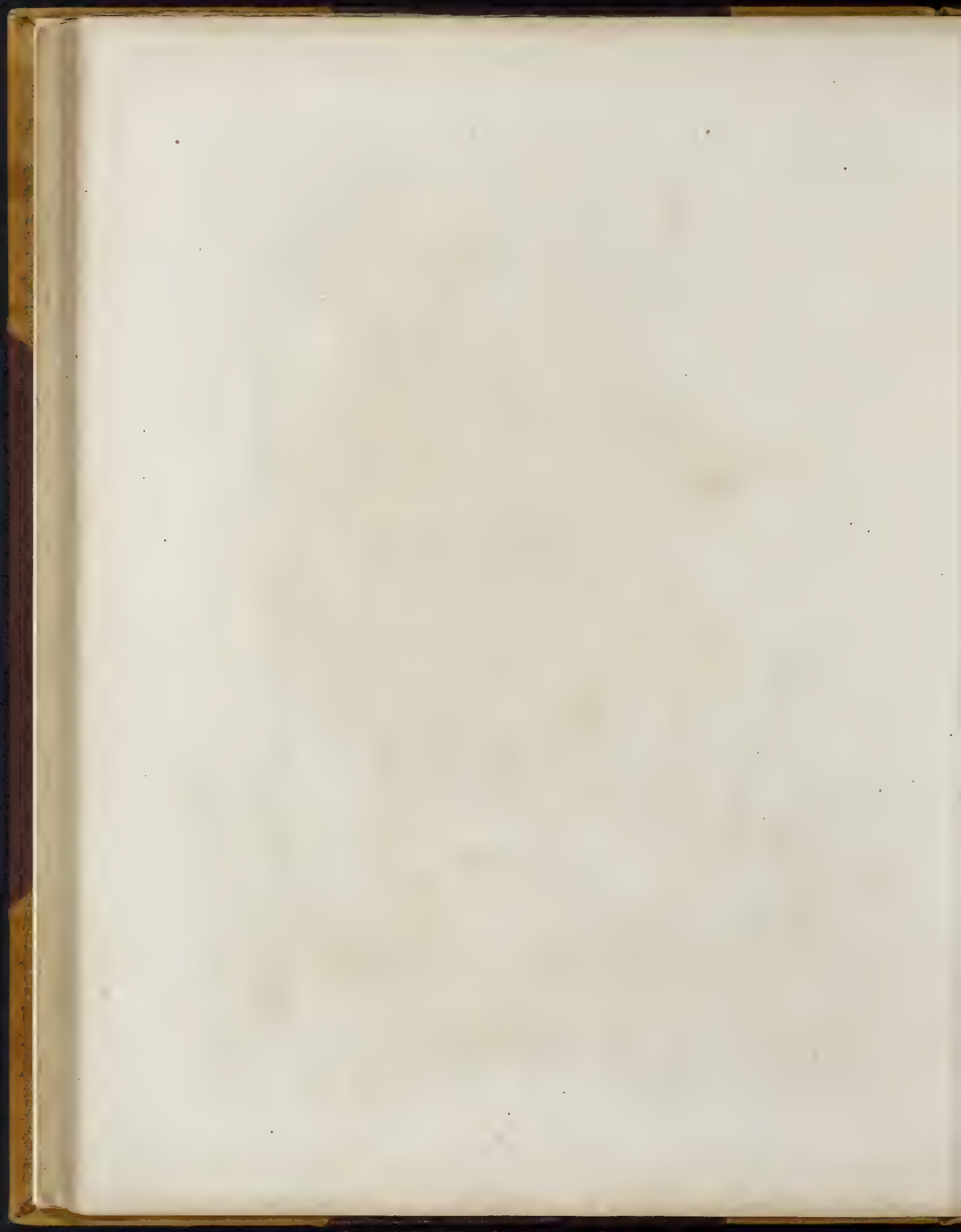


*Pinus strobus*  
The Great Pine  
of the Mountains





*View of the Lake of Geneva, 1801*  
*Under the snow and frost the mountains*



















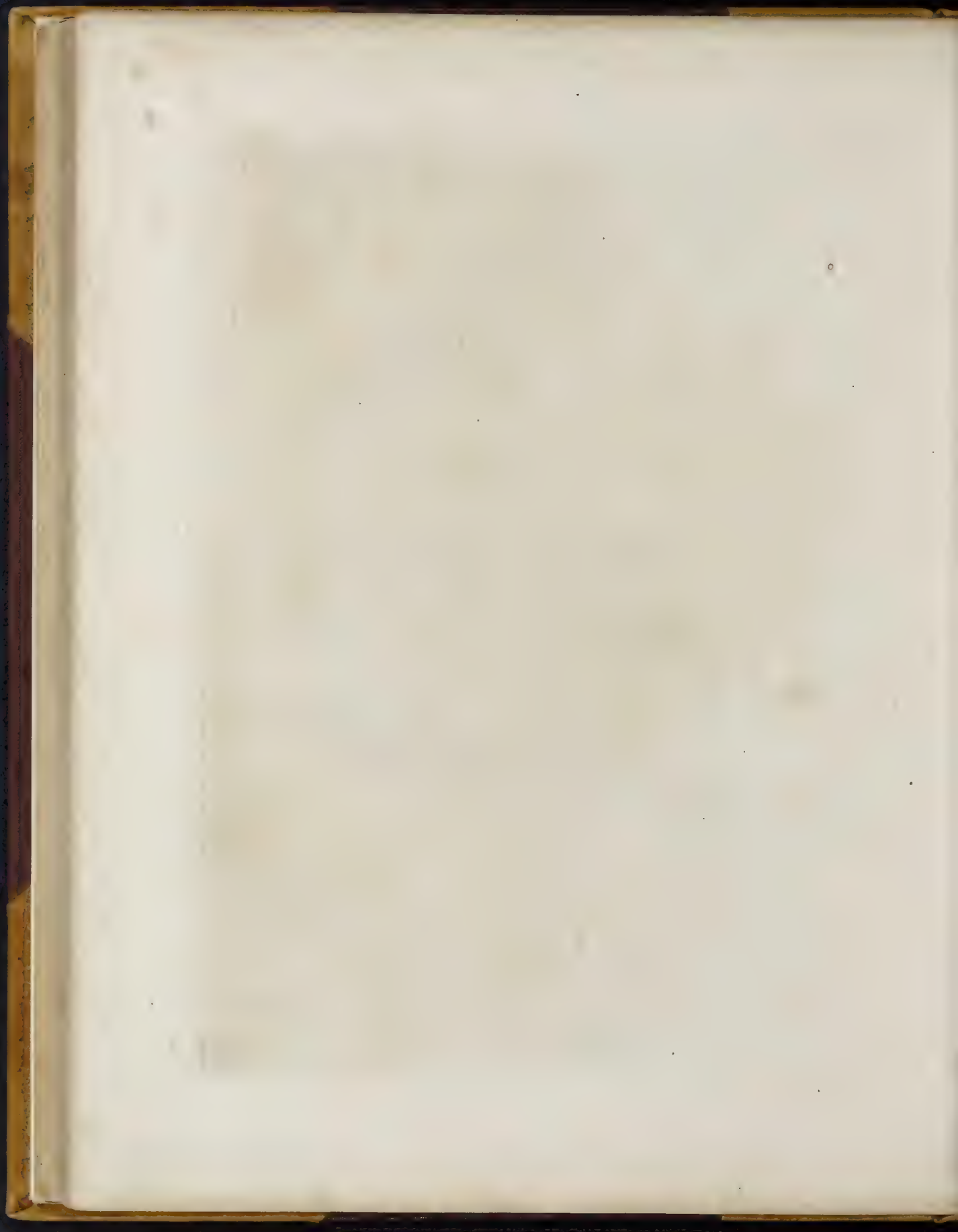






H. B. Williams del.







H. W. Phillips del.





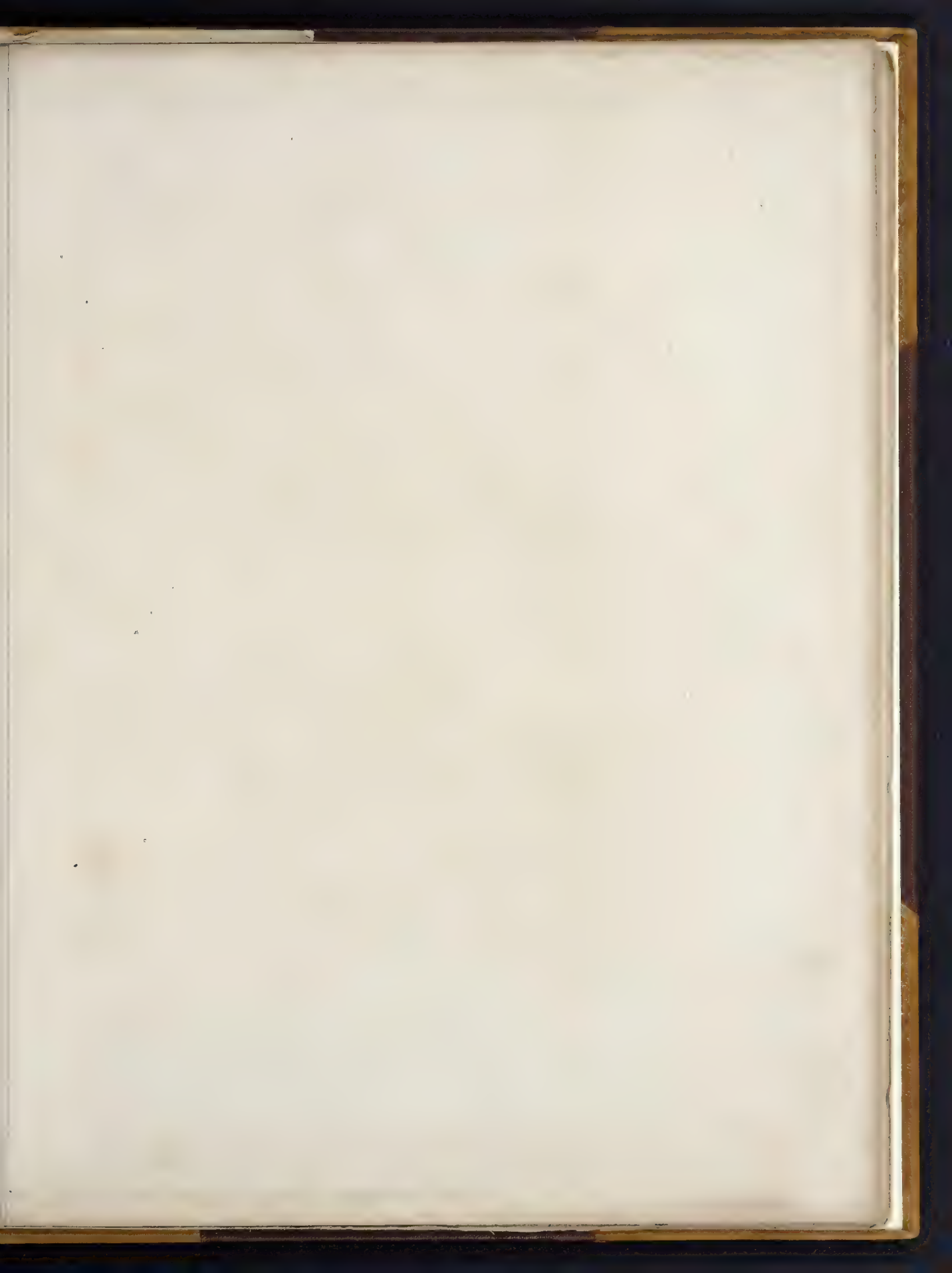


















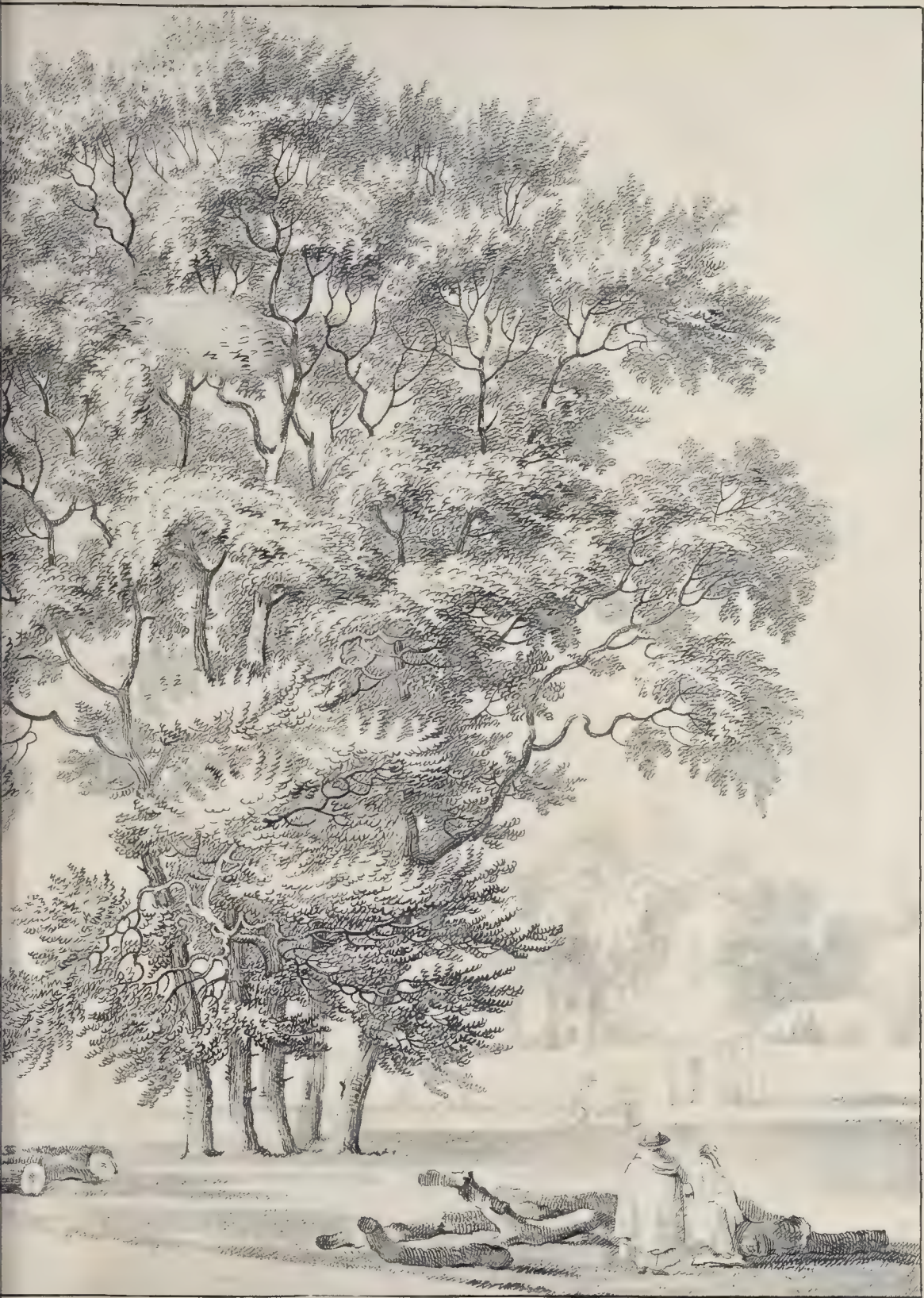


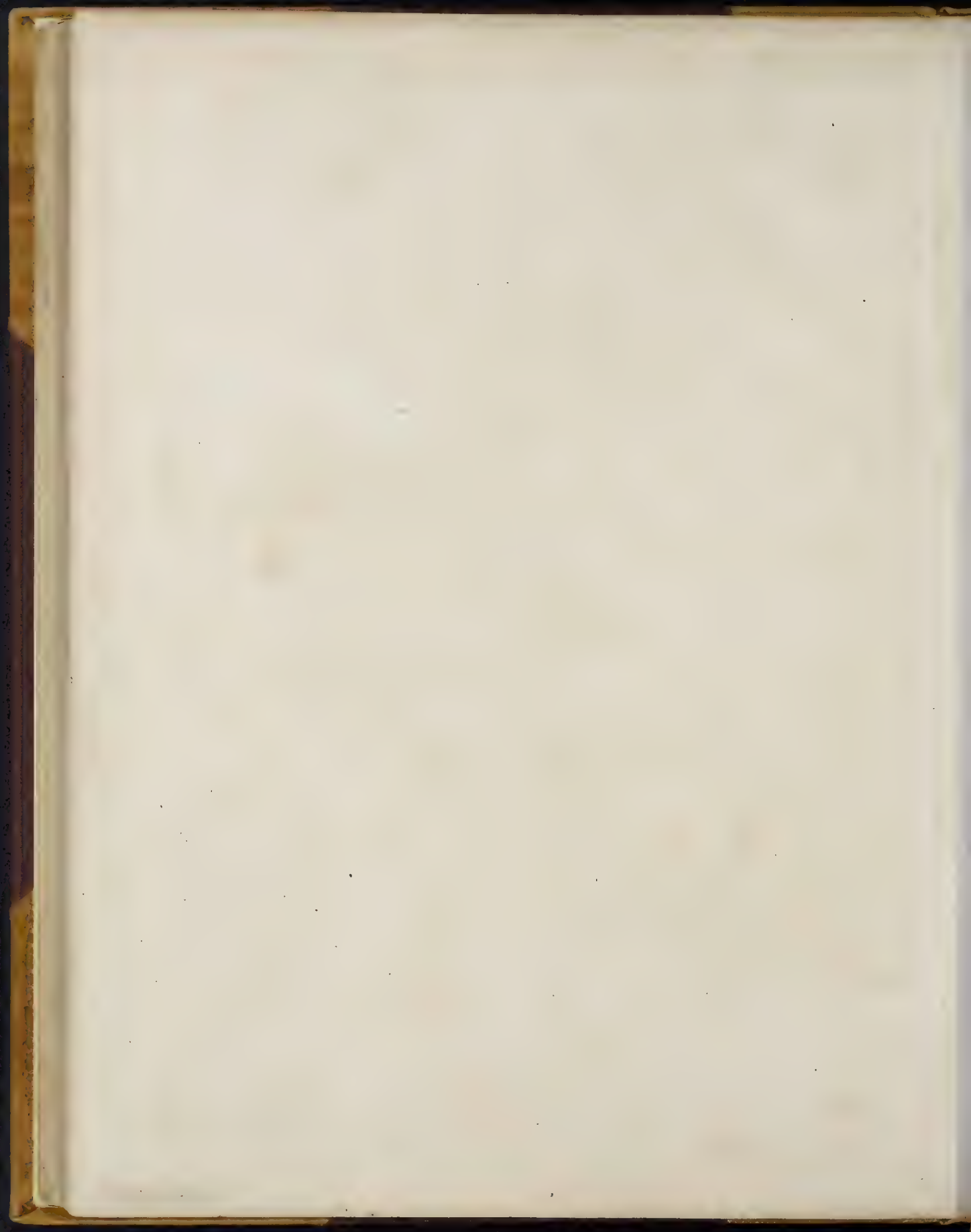


















































# Trees in

THE PROPRIETY AND IMPORTANCE OF  
THIS BRANCH OF ART, AND

*EXAMINED*

BY THE

EDWARD KENNION



LONDON:

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AND JAMES NEWMAN, COLOURMAN, SOHO SQUARE.

1815.

AN  
E S S A Y  
ON  
*Trees in Landscape;*

OR, AN ATTEMPT TO SHEW  
THE PROPRIETY AND IMPORTANCE OF CHARACTERISTIC EXPRESSION IN  
THIS BRANCH OF ART, AND THE MEANS OF PRODUCING IT:

WITH  
*E X A M P L E S.*

BY THE LATE  
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